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KENDIS NEW SONG BY AND BROCKMAN

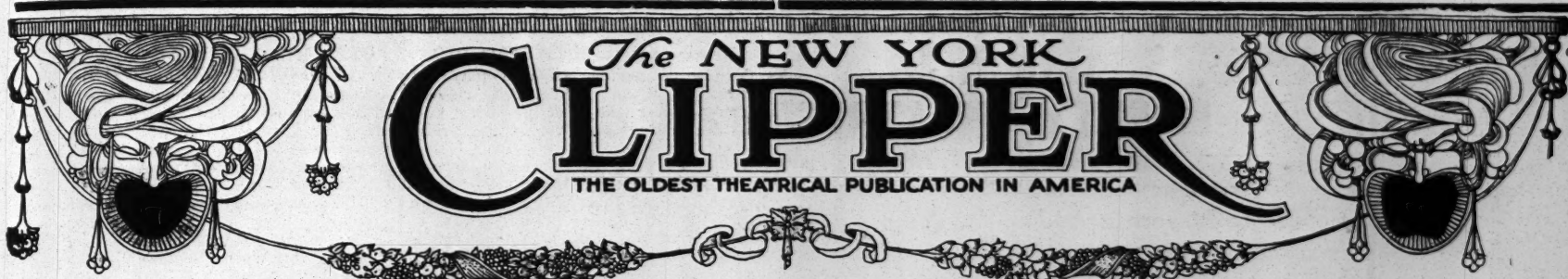
ALL I HAVE ARE

SUNNY WEATHER FRIENDS

WRITERS OF

"I'M FOREVER BLOWING BUBBLES,"
"GOLDEN GATE," ETC.

KENDIS, BROCKMAN MUSIC CO.
145 WEST 45th ST. New York



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SHOWS ALL SET BUT MUST WAIT FOR HOUSES

GOOD SHOWS KEPT ON ROAD

Producers who own no theatres in New York and depend upon procuring a metropolitan theatre from some more fortunate manager to book their attractions for a Broadway run, are confronted with the unprecedented situation of having the plays, but of having no theatre in which to present them within the White Light area. This situation is both the outcome of the recent actors' strike and a more than usual amount of production activity this season.

Many producers who have successes running on Broadway are forced to close down in the midst of their business zenith because their contract called for a limited engagement, and the way must be cleared for attractions that are waiting. Usually a production that is making good can hold down the boards on Broadway as long as the crowds continue their patronage, but this season such is not the case.

The Selwyns, Oliver Morosco, Scibilia Productions, and Charles Emerson Cook are some of the many who are suffering from this unique situation. To many producers it will mean the abandoning of many productions that had been planned for the season, and to those who have successes that will be denied their normal-time runs, it will mean the loss of many thousands of dollars.

"Fifty-fifty, Ltd.," a Scibilia attraction, is jumping around on the road, unable to reach Broadway because it cannot find a home there. It is a brand new show, put together with the idea of making a metropolitan hit, but instead, it is eating up money in long road jumps, and playing towns like Poughkeepsie, which is usually a one-nighter, for three or four nights. The Scibilia interests had intended to produce a drama, written by Bide Dudley, and several other attractions, but contemplating the advisability of abandoning all plans until matters readjust themselves.

"The Challenge," a Selwyn show which is doing a good business at the Lyric, is being forced on to the road to make room for other attractions.

The same is true of "A Regular Feller," which Charles Emerson Cook originally brought to the Cort for eight weeks, but which lost four of these, eight during the strike period. With only four weeks of actual performance and the play a \$13,000 a week hit, "A Regular Feller" must leave the Cort to make room for "Just A Minute," a John Cort production.

The situation is just as unusual in Chicago, Boston and Philadelphia.

MUSICALIZING "OLD HEIDELBERG"

The Shuberts, it became known last week, are having "Old Heidelberg," in which Richard Mansfield played, musicalized and will present it early in November.

The musical adaptation, it is reported, is being made by Edgar Smith. Alfred Bryan is writing the lyrics and Jean Schwartz will be responsible for the score.

EQUITY AND P. M. A. WRANGLE

A conference lasting all of Monday afternoon between officials of the Actors' Equity Association and the Producing Managers' Association was held behind closed doors, with Augustus Thomas, it is understood, sitting as arbiter. The matter under discussion concerned the way in which the terms of the recent strike settlement have been carried out, it being understood that the Equity have not felt entirely satisfied at the spirit in which some of the managers have complied with the terms. Particularly, in the cases that went to an arbitration board a week ago, there has been a great deal of haggling and misunderstandings, and it has been reported that several managers have shown unwarranted stubbornness at the meetings of the arbitration board. The conference on Monday was held to patch up these difficulties, and, if the result is unsatisfactory to the Equity, it is hinted that the actors' union may begin to talk of another strike.

"MOVIE" OFFICE RAIDED

Nineteen men were arrested on technical charges of disorderly conduct last Saturday afternoon in a raid on an alleged pool room conducted in what was ostensibly a moving picture film office at 729 Seventh avenue, near Forty-ninth street.

The alleged pool room was located in Room 708 of the building. When the police entered they found familiar equipment in the form of a switchboard, five telephones and a number of racing charts. Most of the men gave their occupations as clerks and waiters. They were arraigned in the Jefferson Market court.

CURCI CORRESPONDENT SENTENCED

WATERBURY, Conn., Sept. 25.—Charged with bigamy, Mary McCan, also known as Mary Rinaldi and Mary Brown, and who was named as a correspondent in the Galli Curci divorce action in Chicago, was sentenced to a short term by Judge Keeler, Tuesday.

Counsel for the accused claimed she was "framed" by friends of Galli Curci's husband. Judge Keeler ruled that while the woman might have been "framed," he could only consider the fact that she had pleaded guilty to the charge.

MRS. A. H. WOODS LEASES HOUSE

Mrs. A. H. Woods last week leased the dwelling house she owns at 869 Riverside Drive to Rudolf Friml, the composer. The house is at 153rd street, and has been occupied for the last four years by Alexander Bary, the architect.

Friml has taken the house under a three-year lease, beginning Nov. 1, at a yearly rental of \$2,000.

LACKAYE LEFT \$10,000 BY WIFE

Wilton Lackaye, the actor, is chief legatee in the will of his late wife, Mrs. Alice Lackaye, who died last August. The will, which was filed for probate last week, leaves her entire estate, with the exception of \$100,000, to her son, to her husband. The estate is valued at \$10,000.

PILCER TRIES TO BREAK STRIKE

Harry Pilcer, the American dancer and husband of Gaby Deslys, is making an attempt to break the Paris theatrical strike. He, with a picked up orchestra succeeded in keeping the Appolo open for several nights.

NEW NATION-WIDE THEATRICAL CIRCUIT IS SECRETLY PLANNED

Equity Members, Backed by Big Capital, to Have Chain of
Theatres and to Produce High Class Attractions on a Co-operative
Basis—Ed Wynn Theatre for New York City

Secret meetings are now being held by members of the Lambs' Club, who are also prominent members of the Actors' Equity Association, to crystalize ways and means whereby actors can own and operate a nation-wide circuit of their own for the playing of high-class legitimate attractions. Officially, no plans have as yet been announced, and an effort has been made to keep the movement a complete secret, but it has been ascertained that the plan has already passed the stages of mere speculation, and that arrangements have been made for five theatres in five of the large Eastern cities.

Fathering the movement is Earle E. Booth, who, during the strike, was the mainspring of the entertainment activities of the Equity. Closely affiliated with him in the new project are Edwin Mordant and George Howells.

Recruiting their followers from the Lambs' Club, about twenty or twenty-five assembled for the first meeting which was held secretly on the fourth floor of Keen's Chop House, Forty-fourth street. Since then there has been a meeting every night, and the attendance has now grown to several hundred in number.

Booth's plan is said to have the financial support of Samuel Untermyer, Vincent Astor, Mrs. John D. Rockefeller, Jr., and Colonel Dupont. The actors also have money in the scheme.

It is planned to have at least one representative theatre of this new combination in every large city of the United States. Each theatre will be named after a well-known member of Equity, and that member will probably have an interest in the house.

The theatres will be run on a co-operative principle.

The New York House, which Vincent Astor is said to be the sponsor for, will be known as the Ed Wynn Theatre, and

will probably open with a musical show in which Wynn will be featured.

This puts to an end the speculation concerning Wynn's future which has kept the Broadway gossips gabbling for some time. Stories have been current to the effect that the managers have blacklisted Wynn, and that it is impossible for Wynn to get an engagement on Broadway. Other stories were to the effect that Wynn had voluntarily broken with Shuberts to go into a commercial business, while others, nearer the truth, intimated that the comedian intended taking out a show of his own.

The scheme has been in Booth's mind ever since the termination of the actors' strike. During the strike the actors, on very short notice, became actor-managers, and, at the Lexington Theatre, made both an artistic and financial success. This spurred Booth and his cohorts on to further efforts; and other Equity shows were given at some of the East Side theatres and out of town, which also fared well financially, even if they fell a little short artistically.

At the end of the strike the Equity abandoned the co-operative idea in its settlement with the managers, although it had been planned to give Equity shows from coast to coast, if the strike had continued long enough to warrant it. In fact, many rehearsals were under way with this object as the end.

When the idea was discarded at the end of the strike Booth stated: "The plan is a good idea, and I wouldn't be surprised if it were taken up by either the Equity or someone else in the near future."

Just how many theatres the new combination intends to control or how many shows it intends putting out has not been ascertained. But the meetings are being held regularly at Keen's, and matters are being hurried along as quickly as possible.

One thing, however, is certain. All the actors will play with Equity contracts.

CRITIC INHERITS \$50,000

PITTSBURG, Pa., Sept. 26.—Mrs. Helen Marr Bartlett, a critic on one of the local dailies, has fallen heir to \$50,000 in cash and some valuable real estate. She is planning to build a studio home in the exclusive East End section of the city, which will be called "Point Breeze." She intends to make the place a Mecca for theatrical people, as she is a former professional, and has many friends on the stage.

ROOF SHOW TO TOUR

Flo Ziegfeld's "Nine O'Clock Revue," which has always been a strictly New York institution, is to tour the principal cities of the country, and will be replaced by another revue on the Amsterdam Roof. Just how out-of-townners will take to the "Nine O'Clock Revue" remains to be seen, for it carries an intimacy of Broadway that may or may not please outside of the Manhattan limits.

COURT RESTRAINS LESTER ALLEN

Lester Allen, who quit the "Scandals of 1919" last week to go in a production of Gilbert M. Anderson's, has been served with an order to show cause why he should not be restrained from taking the latter engagement. The order was issued by the court on the motion of Arthur Driscoll, of the law firm of O'Brien, Malovinsky & Driscoll, who are representing George White in the proceedings. Before his engagement with the "Scandals" show, Allen was in burlesque. He was "discovered" by White and taken into the legitimate at a salary of \$150. He claims that Anderson offered him \$375, and that his contract with White contained a two weeks' clause, which he abided by. Driscoll states that there is no such clause in the contract.

The courts will doubtless have to rule on the case.

NEGRO FINANCIERS FORMING CIRCUIT OF TWENTY THEATRES

Broadway's Musical and Dramatic Successes to Be Presented by
Companies of Negro Players in Addition to Plays
Written by Colored Authors

A group of negro bankers who are either the owners of banks or the heads of banking institutions in various parts of the country consummated plans last erected twenty theatres. These theatres, which will house negro theatrical attractions of all kinds, will be added to the circuit of five theatres in a like number of cities now controlled by a syndicate which in turn is controlled by this group of negro bankers.

The principal factor among the bankers in the proposed theatrical project is E. C. Brown, of Philadelphia, who is a member of the banking firm of Brown & Stevens in that city and who, in addition to his banking interests, is heavily interested in real estate right here in New York in the negro section along upper Lenox avenue. He controls the Quality Amusement Corporation which owns the Lafayette Theatre on Seventh avenue between 130th and 131st streets.

This house is the producing center of of the circuit now being operated, of which the other four are the Avenue Theatre in Chicago, the Lyceum in Cincinnati, the Howard in Washington, and the Dunbar, not yet completed, in Philadelphia.

In connection with the latter house, Lester H. Walton, general manager of the Lafayette Theatre and E. C. Brown's general representative here, stated last week that an offer of \$50,000 profit, made by interests representing one of the burlesque wheels, had been refused. For the Dunbar, it was stated, is situated on one of the choicest theatrical sites in Philadelphia—at Broad and Lombard streets—and its approximate cost when completed will be \$375,000, which will make it the most expensive theatrical property in the

city, if not in the entire country.

Work will soon be started on a new negro theatre in Savannah, Ga., where a 1,600-seat house will be erected on a site acquired for that purpose by the Consolidated Realty Corporation, a subsidiary corporation of the negro syndicate. Then, too, work is nearing completion on the new negro house in Norfolk, Va., to be called the Attucks. This house is being built by another corporate member of the syndicate, The Twin City Amusement Corporation.

An option on a site in Baltimore was recently obtained by the syndicate, the building of a theatre to house negro shows in that city being made necessary through the action of the Baltimore authorities several months ago in revoking the license held by the negroes to run shows in the Colonial Theatre. The Strand Theatre, in Richmond, Va., will soon be added to the circuit of twenty theatres that the syndicate expects to operate within a year.

More than \$1,500,000 of the bankers' money will go into the project, the plan being to play Broadway dramatic and musical attractions in the houses of the circuit in addition to the original plays written by negro writers which will be produced.

Within the next eight weeks two new musical plays will be produced by the syndicate, both being written by Alex Rogers and J. Luckeath Roberts. These writers were placed under a two-year contract recently, and their first play, "This and That," went into rehearsal on Monday of this week and is scheduled to open October 20 at the Avenue Theatre, Chicago. This show will be followed by a second musical play entitled "Baby Blues."

"HIP" CLOWN IN COURT, PAROLED

An adjourned hearing involving the case of Francis Scallion of 541 Manhattan avenue against his son, Frank Scallion, the latter a clown in the Hippodrome's current production of "Happy Days," was called before Magistrate Curran in the Washington Heights Court on last Thursday and ended with another postponement of the proceedings.

The father charges his son with giving him two black eyes during a row in their home about ten days ago. Young Scallion was defended by his brother. The case was further adjourned for another hearing on Nov. 3, young Scallion being paroled in his brother's custody.

PLAY CONTEST CLOSES OCT. 20

The Oliver Morosco Prize in Dramatic Composition will be awarded on or about October 20th. The competition which was fostered by Joseph Levowich, Morosco's Boston Representative, offers a prize of \$500 for the best composition of at least three acts and is open to those who have taken a course in English 47 or 47a in Harvard University or Radcliffe College. The prize will not be in lieu of royalties, not a regular royalty contract will be given the winner and a guarantee of production within six months after its acceptance.

SCIBILIA COMPLETES CAST

The complete cast for "My Once in a While," which Anton Scibilia will produce soon, has been announced. In it will be Vera Michelena, who will be starred; Harry Tighe, Alma Francis, Carrie Reynolds, Robert O'Conner and Uabrey Baird. Rehearsals will begin in two weeks. The entire show, including book, lyrics and music, was written by Charles George.

HEALTH DEPT. TO FIGHT "FLU"

Fearing that there will be a recurrence of the influenza epidemic of last year officials of the Health Department have already begun a campaign to ward off the disease. Whether or not this will in any way effect the theatres remains to be seen. The Health Department has announced that every possible precaution will be taken, but as yet have not made public their plans in connection with theatres and public gathering places. It will be remembered that last year, when practically every theatre in the country was closed by the epidemic the New York play-houses were, alone, allowed to remain open. Although it is expected by the health officials that this city will again be visited by the epidemic they believe that there will be but a small number of cases in comparison to last year.

SAYS HUBBY DREW PISTOL

Alleging that her husband, on several occasions, beat her to a point of unconsciousness and that, on another occasion less than two weeks ago, he brandished a pistol and threatened to kill her, Frances Bowen, a stock actress, has started an action at law, through Harry Saks Hechheimer, her attorney, against her husband, Irving Bowen. He is a moving picture operator at the Rivoli Theatre.

WILL PRESENT "WHAT'S IN A NAME"

Morris Green and John Murray Anderson, the producers of "The Greenwich Village Follies," have announced that they will release a new revue, "What's In a Name," which will be presented about December 1. The new revue has been planned along most unusual and original lines and will incorporate an entirely new and novel method of production.

READ WHAT MISS REED DID

Vaudeville performers who played in Bridgeport, Conn., last week are still chuckling over the neat publicity stunt that Jessie Reed put over on the Bridgeport Evening Post.

It seems that the dramatic reporter who "covers" vaudeville on the Post got it into his head that Miss Reed, who was appearing at Poli's Theatre, was the beautiful Jessie Reed—the much photographed one of Mr. Ziegfeld's "Follies." Nor is the Jessie Reed in this case lacking in pulchritude.

Anyhow, the Post's dramatic news-hound, thinking to pull a "Scoop" (and he did, too), "blew" back stage at Poli's for an interview with her whom he thought erstwhile of the "Follies." Well, when he got to her dressing room and sprang "Follies" on her, she sort of pricked up her dainty ears and listened the while he spouted anent the change in her dramatic milieu.

In the Post of the following day, under a nice two-column picture of her dainty self appeared the following interview.

"Jessie Reed, late of the Ziegfeld Winter Garden show, took a jump into vaudeville about a year ago. When interviewed at Poli's Theatre last evening, one of the first questions asked was, 'Do you like vaudeville?'"

"To be frank (and who can say that she wasn't?) was her reply, 'I really think I shall return to the Follies just as soon as my present contracts run out. Vaudeville is all right, and I am not a bit sorry for having entered the field, for the experience, but I miss the companionship that comes with big productions. I have been offered some very attractive opportunities to enter the production field again, and I really think that my talents are more appreciated in the larger field.'"

"Maybe Miss Reed is right, but it is not clear how an audience could be more appreciative than the one she entertained last night. Although she followed the Three Beatties, those fairy child dancers, she was called for several encores."

"Miss Reed is a sister to Blossom Seeley, one of the stage's most beautiful women. She is usually billed as 'The Follies Beauty.'"

"And oh, girls, if you want to see, some of the latest creations in frocks, don't fail to see Miss Reed. It's your last chance."

And oh, how Jessie herself must have chuckled when she read the interview.

For she is a singing comedienne who was formerly a member of the Reed, Wright and Reed act, withdrawing from that act several months ago after some differences with her husband, Louis Reed, who was also in the act and against whom she recently instituted a suit for divorce. He is now a member of the Reed and Tucker act.

Probably Miss Reed didn't want to disillusion the Bridgeport Evening Post's dramatic news-hound—reporters have a way of arousing sympathy, anyhow. And about being Blossom Seeley's sister, why, she just isn't.

THURSTON TO HAVE OWN THEATRE

Thurston, the magician, has acquired an option, to expire on November 11, on a plot of land on Broadway, between Forty-third and Fiftieth Streets on which he intends to erect his own theatre. The option cost \$5,000. For twenty-five years, Thurston has been traveling about, and he wants his own house where he can give a six or eight week show each season and lease the house to other producers for the remainder of the year. It is likely that a ten or twelve flight building will be erected with the lower part serving as a theatre and the upper stories for offices.

EMMY DESTIN ARRIVES

Emmy Destin, the singer, who returned to this country last week after a three-year absence, related a story of her imprisonment on her own castle grounds, because of her activities in behalf of the Czecho-Slovak revolutionaries. She denied the story of her engagement to Dinn Ghilly, the Algerian baritone.

GERMAN OPERA TO START OCT. 20

Despite the propaganda campaign waged by the American Legion against the production of opera in German in this county, the Star Opera Company will present eight weeks of German opera at the Lexington Avenue Theatre, beginning October 20, with Wagner's "Die Meistersinger," according to a statement made public last week by George Blumenthal, general manager.

The Star Opera Company, according to Mr. Blumenthal, is an "all American organization." "Although there are still a few German-born members of our organization who have not as yet taken out their first citizenship papers," he said, "our personnel for the most part is composed of American citizens, and those few who are German have been in this country for a number of years."

"No talent has been or will be imported from Europe for any of the productions now advertised by the Star Opera Company," Mr. Blumenthal asserted. In commenting on the statement made by members of the American Legion to the effect that Mme. Johanna Gadske was a member of the Star organization he said, "Mme. Gadske has never at any time since the formation of this company been approached to join the cast, and will at no time during our season appear on the stage under the auspices of this company."

"Another statement I would like to correct," he said, "is that Otto Goritz, who has been named as head of the Star Opera Company, is not connected with this organization in that capacity. Mr. Goritz, who is a baritone and one of our leading artists, is director general of the opera, and not a member of the board of directors. Every member of the board of directors of the Star Opera Company is 100 per cent American."

SIX IN A ROW FOR MacGREGOR

Edgar MacGregor, in association with A. L. Erlanger, is planning to produce six new plays this season, the first of which will be "The Haunted Pajamas," described as a tippy-turvy comedy, by George C. Hazelton, dramatized from the novel by Frances Perry Elliott. O. P. Heggie will be featured in this play.

Then will follow "Self Defense," a melodrama by Myron B. Fagan; "The Sweetheart Shop," a musical comedy for which Anne Caldwell wrote the book and lyrics, with music by Hugo Felix; "The Dream Girl," which is a musical adaptation of "The Road to Yesterday," Victor Herbert composing the score and Rida Johnson Young writing the book and lyrics.

Following the presentation of these plays, MacGregor will produce a new comedy drama by Edward Peple, entitled "Her Birthright"; a new three-act comedy by John Galsworthy, and a musicalized version of "A Pair of Sixes," Otto Harbach writing the book and lyrics and Louis A. Hirsch contributing the score.

BENNETT TO STAR IN TWO SHOWS

Richard Bennett will enjoy the distinction of starring in two shows at the same time while on tour. He will be supported by a specially picked company, which will be seen in both plays. The plays will be "On the Defense" and "Beyond the Horizon," both plays differing in character and theme. In the supporting company will be John Sainpolis, St. Clair Hales, William Crimmins, Angela Ogden, Adrienne Morrison, Wallace Jackson and Eugenie Woodward.

FOUR ROAD COS. OF "T FOR 3"

The Selwyns have announced that there will be four road companies of "Tea for Three" take to the road this season, beginning October 2. One of these, will probably open in Atlantic City on that date.

BATES PLAYS TO \$15,381

SAN FRANCISCO, Sept. 29.—Guy Bates Post began his fourth season in "The Masquerader" here last week at the Curran Theatre, under the management of Richard Walton Tully. The receipts for the week totaled \$15,381, establishing a record for that house.

PARIS ACTORS FORM ASS'N AND CALL THEATRICAL STRIKE

**Actors Organize and Demand More Pay and Closed Shop—
Managers Obdurate, and Will Not Arbitrate—Strike Meeting
Marked by Tumultuous Disquiet**

PARIS, France, Sept. 28.—Paris is again in the throes of a theatrical strike, the second within a period of four weeks. The walkout this time was precipitated by the formation of an organization of artists, known as "The Equity Association," which has placed its demands before the managers' organization, which is similar in many respects to that of the Equity in America.

The first strike was caused by the machinists and musicians, who made certain demands upon the managers, which were at first refused, but were later arbitrated, satisfactorily, to all concerned. This time the actors themselves are out. The strike leaders are the most prominent performers in Paris, and all of them are prime favorites. Among the members of the organization are Derville, the most famous of French comedians and Mme. Delera, of the Comedie Francaise.

Among the demands made by the actors is an increased scale of remuneration for services, and a request for the employment of Equity actors only. The latter is the sore spot of the fight, the managers having refused flatly to consider the matter, thus causing the sixteen odd music halls, and numerous other places of amusement to close. The possibilities for arbitration do not look at all reassuring, as each faction is determined to win a positive victory.

However, it is possible that the strike may be ended even more speedily than has been expected, for the houses that have been closed are the most popular resorts in Paris, both with visitors and natives alike, and public sympathy is with the actors. It is not known whether or not the musicians and mechanics are in sympathy with the actors, but it is thought that they are, as the actors aided them in their fight on the managers.

Several theatrical managers have already proposed to accept arbitration on the closed shop question, and the matter is before a committee for settlement. A few other managers have accepted the actors' contract including the clause prohibiting the engagement of non-members of the union, and no prolonging beyond September, 1920, the engagement of non-members already under contract.

These include the manager of the Renaissance, Odeon, Antoine, Grand-Guignol, Cluny and Dejazet.

The directors of the Opera Comique reached an agreement with the committee whereby they were permitted to open this afternoon and evening.

The secretary of the committee, however, declared that if within forty-eight hours all the managers had not accepted the contract form the strike would be made general, even in the case of the theatres which had signed.

RENEE BOUCICAULT STARTS SUITS

Renee Boucicault, daughter of Aubrey Boucicault and granddaughter of Dion Boucicault, both famous actors and playwrights, filed a summons and complaint last Friday against her husband, Alexander Marks, from whom she has parted, wherein she demands \$2,000 damages, and began suit against Oscar Englander, a lawyer, to set aside a trust agreement which she entered into several months ago.

In her complaint against her husband Mrs. Marks alleges that he has attempted to forcibly take her child from her possession, and still harrasses her. She further alleges that her husband has endeavored to extort money from her.

In her suit against the lawyer, Englander is named as defendant both individually and as a trustee. In the complaint against him it is alleged that he is a relative of the plaintiff's husband, and that the relations between him and the plaintiff are such that it is no longer fitting that he act as trustee in her behalf.

The plaintiff asserts that she is indebted to various firms, corporations and individuals in the sum of \$25,000 approximately, her debts having been incurred for improvements to her property at Larchmont and for the support of herself and child.

At the time that the trust agreement was entered into, according to the plaintiff, the defendant was in possession, as her attorney, of all the property referred to in the trust agreement, the property having come to her as the legatee of Isaac E. Holbrook, her grandfather, and totaled \$150,000 in value, of which all but \$3,000 consisted of bonds and other securities.

At the present time, she alleges, he still is in possession of the property aforesaid as well as some \$12,000 worth of property belonging to her which is outside of the said agreement. She further alleges that he has refused to account to her for the same, and that he has failed to permit her, or an accountant designated by her, to examine the books of account and other entries concerning the trust fund.

Mrs. Marks demands that the trust agreement be abrogated, that an accounting be made, that the property in trust be restored to her as her own, not subject to trust control. That a receiver, or substitute trustee, be appointed for the property involved pending the final outcome of the suit, and that said receiver be directed to pay to her out of the principal of the trust funds sufficient to discharge her indebtedness aforesaid.

"MY LADY FRIENDS" REHEARSING

"My Lady Friends," the three-act comedy by Frank Mandel and Emil Nitray, which will be H. H. Frazee's next dramatic production, with Clifton Crawford heading the cast, was placed in rehearsal last week and is scheduled to open October 13 in Akron, Ohio.

The comedy was adapted from a novel called, "Oh, James," written by May Edgington, and published in England. The players chosen to support Clifton Crawford are: Mona Kingsley, Theresa Conover, Morgan Wallace, June Walker, Robert Fiske, Louise Chapman, Helen Gill, Norma Millay and Jessie Nagle.

Edward Elsner is directing the production, and Wallie Decker has been appointed manager and publicity agent.

HAST HAS NEW PLAY

Following the launching of "An Exchange of Wives" and "Scandal," Walter Hast has announced that he has secured the rights of "A Daughter of Two Worlds" for his next production. The new play is a dramatization of Le Roy Scott's novel of that name. Marian Cakley is the first to be engaged for the cast.

WOODS IS CONVALESCING

A. H. Woods, the theatrical producer, who was taken seriously ill last week, is now recovering in Dr. Stern's sanitarium from an operation. Woods is entirely out of danger and Dr. John F. Erdmann, who has been attending him, says that his patient should be back on Broadway within ten days.

"HELLO ALEXANDER" SCORES

WILMINGTON, Del., Sept. 26.—"Hello Alexander," a musical extravaganza in two acts and nine scenes, produced by Jacob J. Shubert, with musical setting by Jean Schwartz, opened here at the Playhouse Thursday night, presenting McIntyre and Heath, the two stars of minstrelsy, and who have been touring together for years, in the stellar position. The crowd present stamped the production as the best ever "put over" by the Playhouse management.

McIntyre and Heath were there with all the oldtime jokes, put over in the oldtime way and a lot of new jokes that proved side-splitters. Although seen here many times, their age does not wither their activity on the boards nor do their acts grow stale. These two were not the only principals who made good, for every member of the company acted his part well.

Sophie Tucker, who has established herself on Broadway as an ever welcome variety actress, and a recognized "big time single" was also among the headliners of the new piece. The "Queen of Jazz," as she is known, with her "Seven Kings of Syncopation" brim full of jazz and pep presented a new line of songs that stopped the show. She was encored many times as the result of "Yazoo Rag," "Wild, Wild Women" and other songs of the "jazz" variety.

Boyle and Brazil made a big hit with their buck dancing, and Mabel Elaine, as a mulatto manicurist, got off some fancy steps. Jack Cagwin took the part of Lieut. Jack Winslow in an excellent manner, and helped along a great deal with his good singing. Vivian Holt and Lillian Rosedale went "big" with their southern songs.

"Hello, Alexander" is a fast, clever, tuneful show. It scored here and will do the same anywhere.

"ACQUITTAL" SCORES A HIT

CHICAGO, Sept. 25.—In "The Acquittal," which opened here to-night at Cohan's Grand Opera House, Rita Weiman has written a melo-drama that will probably be extensively patronized. The theme of the play is the well known legal dictum that a person shall not be placed in jeopardy twice charged with the same offense. So the story is unfolded of a man who is acquitted of a murder of which it develops that he is guilty.

As a result his family will have none of him. Interwoven in the plot is the well known element of marital infidelity. A good deal depends on this last, which is brought out by dramatic devices that are not marked by their originality. A Criminal Court reporter, Joe Conway by name, who is a bright, slangy and cigarette-rolling specimen of journalistic sleuth, unravels the "mystery" that the plot contains.

But two and a half hours of this sort of thing is a bit too long, which means that many of the interminably long pauses—pauses of suspense—that the three acts contain will have to be eliminated. They probably will be stricken from the play.

Phoebe Hunt has a role that gives her a chance to act emotionally throughout the play. William Harrigan is the talented reporter. Others in the cast are Mary Jepp, Joseph Selman, Franklin Hall, J. M. Hollicy, Ann Mason and Edmund Soraghan.

BOOKS NEW ENGLAND HOUSES

The Louis E. Walters Amusement Agency of Boston are now booking the following houses in New England; Owl Theatre, Lowell; Marlboro Theatre, Marlboro; Gorman Theatre, Framingham; Stoneham Theatre, Stoneham; Princess Theatre, Framingham; Orpheum Theatre, Gardner; Milford Theatre, Milford; The St. James, Boston and the Park Theatre of Nashua, N. H.

"BOYS" SETS OPENING DATE

"Boys Will Be Boys," Charles Kennedy's dramatization of a story by Irwin S. Cobb, opens at the Belmont Theatre on Oct. 13. Harry Beresford will play the leading role in the production.

CHANGES DO NOT HELP CORT SHOW

ATLANTIC CITY, Sept. 27th, 1919.—It was evident after its first night here that "Just a Minute," the new John Cort musical show could not hope to survive the storms of the popular high seas without strict attention to its hull and upperworks. To keep the ship from sinking prematurely, Clifton Webb last night replaced Jack Boyle as Mr. Fulton, Ada Lewis filled the part of the Aunt instead of Bertha Belmore, Percy Pollock was given the part of Capt. Tide in the place of Nat Carr, and Knute Erickson played the "nut" part instead of William Goodall.

Despite these heroic changes, and considerable revision of line and dialogue, "Just a Minute" if anything was worse than ever before. Rarely do more than two people occupy the stage at one time, and these tell jokes—that is plain truth—tell jokes which taste strongly after the columns of our five-penny joke books.

STOCK CO. ORGANIZER SUED

Phil De Angelis, the stock company organizer who early last summer unsuccessfully ran a stock company in a theatre in White Plains, is now being sued here by five of the players who appeared in his company.

The players, who have filed suits through Paul N. Turner, their attorney, are Helen Freeburn, who is playing in stock at present in Lowell, Mass.; Ward McCallister, David Monroe, Louise Durgeon and Leo Chalzeo.

Miss Freeburn is seeking to recover \$50 due her for a week's salary; McCallister wants a balance of \$40 which he claims is still due him; Monroe wants a balance of \$25 due on salary, and Miss Durgeon and Leo Chalzeo are each seeking to recover a balance of \$25 which they allege is due them.

PARSON WADDELL GETS MARRIED

Parson Waddell, late of the Hagenbeck-Wallace Circus and son of Doc Waddell, the press agent and circus story writer, was married last week in Portsmouth, Ohio, to Miss Ella Trende, a non-professional.

MOVIE ATTENDANTS MAY STRIKE

Demands, the rejection of which they assert will result in a general walk-out, were framed at a meeting last Wednesday of the members of the Moving Picture Theatres Attendants' Union, Local No. 16,920, which embraces all classes of employees with the exception of musicians and operators.

The union, which is affiliated with the American Federation of Labor, will ask recognition by the employers, the closed shop, one day off a week, and a minimum wage scale carrying increases of from 30 to 40 per cent. and the right of arbitration.

According to Samuel Tullman, counsel for the union, employees of nearly all the movie houses on the East Side have come into the organization and that some of the workers of the Loew, Moss and Keith houses have been unionized. The union has not penetrated the Strand, the Rivoli, the Rialto or the Broadway.

DONALD BRIAN'S WIFE SUES

Mrs. Florence Meagher Brian, wife of Donald Brian, actor, filed suit last week in the Supreme Court to recover \$8,190 from Charles H. Pope, a wealthy cotton merchant, from whom she was divorced several years ago. She alleges that in 1909 Mr. Pope agreed to pay a \$10,000 mortgage on the property he conveyed to her and promised to reimburse her for the interest if she paid it. She alleges that up to March 4 last she had paid \$6,300 interest and asks \$1,890 interest on her payments.

BARONESS DEWITZ TO STAR

The new Baroness DeWitz, professionally known as Thaisa, who has been featured in the past in photoplays taken in Canadian studios, is now in New York and will probably soon be screened in Universal releases. Thaisa is the fourth bride of the Baron DeWitz, who is a moving picture director. Their marriage was solemnized early this month, and the couple are now honeymooning at Long Beach.

BILL FOR FIDELITY BENEFIT IS LONG ARRAY OF BIG STARS

Scores of Stars to Be Seen in Roles from Old Plays That "Made Them," While Vaudeville Will Also Contribute a Share; Play Penned by George M. Cohan

The All Star Testimonial Performance, to be given at the Century Theatre, Sunday evening, October 12th, by the Actors' Fidelity League, is planning to present to New York the most elaborate bill ever seen on a Broadway stage. The performance will be a contribution from the pen of George M. Cohan, president of the League, and will also take a conspicuous part in the performance. An important role is also being written for Willie Collier.

Big scenes from many successes will be presented in the first part of the bill under the title of "Many Happy Returns," with the stars that contributed to the hits in their original roles. The following is the order in which they will appear on the program:

Julia Arthur in "The Lady of Quality"; Amelia Bingham in "The Climbers"; Margaret Anglin as "Electra"; Louis Mann in "The Telephone Girl"; Fay Bainter in "The Kiss Burglar"; Ina Claire as "The Quaker Girl"; Grace George in "Daddy Long Legs"; Burr McIntosh in "Trilby"; Edna Wallace Hopper in "Florodora"; Billie Burke and Henry Miller in "A Marriage of Convenience"; Otis Skinner in "Kismet"; Minnie Maddern Fiske, as "Becky Sharpe"; Thomas E. Shea in "The

Bells"; Mary Ryan in "On Trial"; Lenore Ulric and Willard Mack in "Tiger Rose"; George M. Cohan in "Broadway Jones"; Florence Nash in "Within the Law"; Willie Collier and Helen Hudson in "Weber and Fields Jubilee"; Ralph Herz in "The Soul Kiss"; Blanche Bates in "The Girl of the Golden West"; Holbrook Blinn in "The Duchess of Danzie"; Bessie McCoy Davis as "The Yama Yama Girl."

A score of vaudeville hits will be included in the olio, while the last part will consist of a play in which Cohan will appear together with a cast of Fidelity actors.

Among those who will appear in the olio are, George White, Ann Pennington, Robinson Newbold, Irving Berlin, De Lyle Alda, prima donna of the Follies; Dave Stamper, Nora Bayes and Irving Fisher, Eileen Huban, Jeanne Eagles, Hal Hixon, Savoy and Brennan, Thurston, the Magician.

A number, known as the "Fidelity Girls" will be staged by Ned Wayburn, music for which is being written by Irving Berlin. The scenery will be by Joseph Urban.

The orchestra will be composed of solo artists from the Metropolitan, Damrosch, Russian Symphony and Philharmonic organizations.

STEWART & MORRISON TO PRODUCE

Charles G. Stewart and Lee Morrison last week organized a producing corporation with a capitalization of \$50,000 for the express purpose of producing the new musical play written by Harry B. Smith and Hugo Riesenfeld, which has been placed in rehearsal and is scheduled to open Oct. 20 in Stamford, Conn.

The title of the new play is "Betty, Behave," but this will probably be changed this week, it having been discovered that a play of the same title had previously been presented.

The following principals are at present rehearsing in the piece: Josephine Whittell, who is the wife of Robert Warwick, and who formerly appeared in "Gloriana"; Laura Hamilton, Irving Beebe, Josie Intropidi, Frank Crumit, George Manatt, Frances Grant and Ted Wing, Worthington Romaine, Lucille Manion, Sammy Evans. Charles Sinclair is staging the book and Vaughn Godfrey is staging the dancing numbers.

Charles G. Stewart was formerly manager of the Rialto Theatre and Lee Morrison was associated with the Century Play Company.

DRAMA LECTURES PLANNED

Mr. and Mrs. Joseph Lawren are now planning to present a series of ten lectures on the drama, each lecture by a well known dramatist. These lectures will be given on ten consecutive Sundays at some downtown theatre.

BLACK AND WHITE MELODY BOYS

On the front cover of last week's issue of the CLIPPER was a photograph of the Black and White Melody Boys, an aggregation of musical artists who for the past three months have been appearing at Maxim's.

The band consists of Norman Carp, Moe Gappelle, George Walsh and John Ryan. They are now considering an offer to appear at one of the large hotels in Cuba for the winter. At present, in addition to their work in Maxim's they are making a number of phonograph records. Joe Franklin represents the boys.

Their music is remarkably fine and the band compares favorably with the best.

LEE ASKS ALLOWANCE

Albert Lee, playwright, author and editor, asked permission of the court to utilize some of the \$250,000 estate left by his mother to his two daughters for the support of the same, according to his petition Saturday to Surrogate Fowler, who reserved decision.

Mrs. Lee, who died in 1918, left the estate carefully to her grandchildren, specifically ignoring her son. In his petition Lee declared that he would not ask for the money now, only that his six-year-old daughter Barbara is not in robust health and needs special care which his own personal means will not permit him to extend. He asked for \$2,500 to enable him to do this.

EQUITY HEADQUARTERS MOVE

Headquarters of the Actors Equity Association will be located on West 47th street, in the building next to the Columbia Theatre, as soon as the painters and carpenters have fixed up the rooms, which will probably be late this week. The building was formerly the meeting place of the Screen Club and, later, of the Volney Club. Equity will remain there until its own clubhouse is built.

HELD ON FRAUD CHARGE

Charged with obtaining money under false pretenses to promote a film enterprise he was interested in, James J. Blanchard, of Leonia, N. J., formerly proprietor of the Star Theatre in Hackensack, was held in \$5,000 bail last Wednesday for further hearing before the Grand Jury.

Mrs. Kitty R. Schmultz, a widow of Hackensack, charged Blanchard borrowed between \$10,000 and \$12,000 from her to promote a film enterprise. She alleged Blanchard promised her a weekly income of \$150 and to make her a beneficiary of a large insurance policy on his life.

CHICAGO OPERA COMING HERE

The Chicago Opera Association will present five weeks of grand opera here, beginning Jan. 26, at the Lexington Theatre, according to Cleofante Campanini, general director, who will bring several new operas and introduce several new singers.

DALY'S COMES TO LIFE

Daly's Theatre on Broadway near 30th Street, which in its heyday during the '90's was the foremost theatre in this country, of international repute, and which retained the dramatic integrity established for it by the late Augustin Daly until about twelve years ago, was saved from demolition last week by Milton Gosdorf who leased the house for motion picture purposes.

Gosdorf already controls three large motion picture houses, two in New York, the Plaza and the Odeon, and the Orpheum in Yonkers, and he has acquired Daly's under a lease from the Schieffelin Estate, the owner, for a term of years beginning October 1.

He is spending more than \$25,000 to alter the house from plans drawn by Abraham Libman, the entire front being changed, while the interior will be restored to conform to the period when Augustin Daly controlled its theatrical destinies. An organ costing more than \$10,000 is being installed. The famous front-drop curtain which was executed by Biancardi in Milan for Augustin Daly is being restored for use at this time by the artist who originally painted it and who is now residing in this city.

A strict motion picture policy will be maintained at Daly's which is expected to be ready for picture showing within the next two weeks, a fixed price being established for all of the 1,000 seats that the house will contain when completed. The price will be 20 cents in the afternoon and 30 cents evenings.

Daly's has been empty now for more than two years. Previous to that time Walter and Jerome Rosenberg had the house under lease. During their tenancy burlesque and motion pictures held sway there, but apparently these ventures failed at that time, for the house reverted back to its owner.

Recently the estate planned to demolish the theatre and erect a tall office building on the site, but Milton Gosdorf came along and by leasing the house caused the owner to change his plans.

ROCK AND WHITE SUED

Rock and White are being sued for commissions by the Clef Club Singers and Players' Managing Corporation, the agency which supplied them with colored musicians for their act last year.

According to the complaint filed in the Third District Court by Wilfred H. Smith, attorney for the plaintiff, Rock and White engaged fifteen musicians through the Clef Club agency, agreeing to pay them a total of \$890 per week. It is further alleged that 5 per cent. of the total salary, or \$44.50, was to be deducted each week by Rock and White and forwarded to the agency.

The agency now claims that Rock and White failed to turn over a total of \$283.25, the sum it is seeking to recover in the suit.

Rock and White, through their attorneys, House, Grossman and Vorhaus, have interposed an answer to the suit in which the principal defense is that, at the time the contract was made the agency was not licensed to conduct a booking business on a commission basis as required by law.

CHATTERTON COMPANY FILLED

The supporting company for Ruth Chatterton, with which she will open her run at the Miller Theatre, here, in "Moonlight and Honeysuckle," includes James Rennie, Lawrence Eddinger, Lucille Watson and Charles Trowbridge. The play will open on September 29.

FRIEDLANDER WRITING BIG SHOW

William B. Friedlander is writing music and lyrics for a revue which will feature Jack Norworth. Norworth is writing the book, and Friedlander will stage the production.

ELWOOD OPERA HOUSE BURNS

Elwood, Ind., Sept. 26.—Fire early today destroyed the Grand Theatre causing a loss estimated at \$75,000. The fire is believed to have been caused by defective wiring.

CLAIMS ACTOR CHOKED HER

Harry Bartling, who said he was a moving picture actor, and that he just finished a seven-week engagement with Mary Miles Minter, in Boston, was arraigned last Thursday before Magistrate Curran, in the Washington Heights Court, charged by his wife with having attempted to choke and stab her while she lay in bed at their home early that morning.

The Bartlings live at 2297 Eighth avenue and have one daughter, Vivian, 18 years old, who testified against the father. She said that her mother arrived home at two that morning, and that she arrived home thirty minutes later. The father became angry over their late homecoming so, she testified, he went into Mrs. Bartling's room about four that morning, grabbed her by the throat and while choking the mother also attempted to stab her with a penknife. The daughter said she came running into the room, grabbed her father's arm and pulled him away from the bed.

Bartling, after denying that he had intended to stab his wife, told the magistrate that she was an excessive drinker attributing his marital unhappiness to his wife's alleged excessive desire for liquor, and that he had merely placed his hand on her throat while pleading with her to give up drinking.

Magistrate Curran released Bartling on probation, placing him in the custody of Probation Officer Fitzgerald.

ACTORS ON ROAD MAY VOTE

An amendment to permit absentee voting in the State of New York will be put before the State voters at the general election in November. This amendment directly affects the actor, for, at election time, thousands of actors whose residence is New York, are on the road and therefore unable to vote. If the amendment is passed absentee voting will be permitted. The amendment will be known as "Amendment No. 2" on the ballot, and is the result of the following bill which was introduced in the State Legislature by Assemblyman Louis M. Martin:

Section 1. Resolved, That article two of the constitution be amended by inserting therein a new section to be section 1-a, to read as follows:

Sec. 1-a. The legislature may, by general law, provide a manner in which, and the time and place at which, qualified voters who may, on the occurrence of any general election, be unavoidably absent from the State or county of their residence because of their duties, occupation or business require them to be elsewhere within the United States, may vote, and for the return and canvass of their votes in the election district in which they respectively reside.

Sec. 2. Resolved, That the foregoing amendment be submitted to the people for approval at the general election in the year nineteen hundred and nineteen, in accordance with the provisions of the election law.

MUST PAY TAX BEFORE SAILING

According to a ruling handed down by the Board of Internal Revenue, actors leaving this country must pay their income tax before they will be permitted to part. Aliens, also, including opera singers, must satisfy all income tax obligations up to and including the month preceding their departure.

A citizen must have paid all installments of the tax due up to the time of sailing and make arrangements for the payment of future installments as they fall due. Evidence that the tax requirements have been met are being required at the port of embarkations, and where certificates from the collector of the district where the person has his residence are not forthcoming, the person is obliged to meet the requirements before the collector at the port of sailing.

GET ROAD RIGHTS OF 'BETTER 'OLE'

The road rights of the "Better 'Ole" have been bought by De Wolf Hopper and James Kerr from the Coburns. Mr. Hopper will take his role of "Bill" and play to the coast.

VAUDEVILLE

BECK BUYS OUT MEYERFELD, IS BELIEF

FEUD REPORTED TO BE CAUSE

Rumors which started several weeks ago concerning the sale of the Orpheum Circuit still persist, and it is believed that Martin Beck has bought the entire control. A denial by Beck does not seem to have quieted vaudeville wiseacres who state that he has bought out the interests of Mrs. Charles C. Kohl and Morris Meyerfeld, who, together, held a considerable portion of the Orpheum stock.

It is stated that Beck has been trying to consummate such a deal as this for many years, because, as managing director, his hands were somewhat tied in the execution of many of his hobbies in connection with the policies of the Orpheum. Beck is said to have very radical ideas as to what the Orpheum Circuit could accomplish while Meyerfeld, on the other hand, is reputed to be very conservative and set against the suggestions of Beck. It is also hinted that Beck's idea has been to extend the Orpheum Circuit in its territorial scope while Meyerfeld's idea has been to leave well enough alone, content with the prosperity that the Orpheum has been achieving in its present sphere.

In his alleged opposition to Beck, Meyerfeld is said to have had the support of Mrs. Kohl, the other large stockholder. This is supposed to have discouraged Beck, and it is said that he declared that he wanted to do one of two things: either he wished to have complete ownership of the Circuit and follow his own desires in moulding its policy, or he wished to sell out his interests and retire from the field. It is believed that the former wish has materialized.

AL GERRARD LEAVES VAUDEVILLE

Alfred Gerrard closed his summer vaudeville season Sunday night at the Riverside, to re-assume the leading juvenile role created for him in Klaw & Erlanger's musical comedy "The Velvet Lady" which opened in Buffalo Monday night. Mr. Gerrard has been placed under personal contract to Edgar MacGregor for five years. Florine Millership, his partner in vaudeville, will appear opposite Gerrard, having also signed with MacGregor.

NOVELTY SKETCHES READY

LONDON, Eng., Sept. 19.—The newly formed Welch Conrad Productions, a variety producing concern, has already produced several successful variety novelties, including "Ambition," "Just Girls," and a picture taking novelty called "Making Movies." The firm has many more novelty sketches in preparation. They are represented in America by J. D. Elms.

LOHMULLER LEASES ACT

B. Lohmuller has leased "The Girl in the Moon" act to Jennie McLaughlin, who formerly appeared in it, and George Addington, who is carpenter for the act, for a term of two years. Miss McLaughlin will appear in the act again, which opens Sept. 28 at Omaha for a tour of the W. V. M. A. time.

BATHING GIRLS TO PLAY VAUDE

Bothwell Browne, who is touring with the Mack Sennett's Bathing Girls and "Yankee Doodle in Berlin," will soon open in vaudeville on the Keith Circuit. He will appear in a revue written for himself and a number of the bathing girls, who will appear with him. The act will open Oct. 27.

NEW ACTS

Frank Browne, xylophonist, will open in one of the Eastern houses of the Keith Vaudeville Exchange in a new act.

Al Karp, who formerly did a two-act, opens at Keith's, Jersey City, on Sept. 29 in a new single comedy violin act, booked by H. B. Burton.

Frgotti and Lewis, two men, have a new act entitled "The Human Pillar," a spectacular juggling act. They will be seen in one of the Keith houses in the near future.

De Coursey and Jamieson have a new black-face novelty singing and yodling act in which they will be seen shortly.

The Great Koban and Company have a new act which H. B. Burton is handling. They will enter it in one of the local theatres shortly.

"The Race of Death" is a new automobile and motorcycle thriller which will be presented shortly in vaudeville by Leon Duray, well known for his activities as an auto driver and Harry Casteel, who will ride the motorcycle.

Paul Detmar and Gris have a new dancing act with a special setting. H. B. Burton is handling the turn.

Olga's Leopards is the title of a new animal act which has been seen in the West, but is new to the East. H. B. Burton is bringing it here and will present it at one of the local houses in October.

The Flying Colville opens at Proctor's 125th Street on Oct. 6 in a new aerial act.

The Esther Trio opens at Proctor's Twenty-third Street on Oct. 6. Two women and a man are in the act, which is an acrobatic turn.

Jewell and Raymond have a new act which they are presenting in the Southern Keith houses. Max E. Hayes booked the turn.

Avery and O'Neill are playing the Southern Keith houses in a new act.

Slatter and Elliott are presenting a new act by Charles Horwitz on the Keith time. The offering is called "A Husband for Ten Minutes."

Hugh Herbert and Company have been given an Eastern Keith route in "Mind Your Own Business," the playlet by Hugh Herbert.

Louis E. Miller and Company have a new act written by Charles Horwitz, entitled "And His Wife Walked Out."

The Swor Brothers, formerly of the act known as Swor and Avery, opened in Washington, D. C., Monday night with a new black-face double.

"Memory Club," a new act with eight people, has been booked over the Loew time.

Helen Pingree will open this week in a new sketch by Edgar Allan Wolf, booked by Sol Unger.

Harmon, Fuller and Harmon, two men and a woman, will open in a new act shortly as a jazz trio.

Albert Vertchamp, the violinist, will soon open on the big time assisted by Joyce Alberts at the piano.

O'Neill and Hart will present an operatic and ballad singing act at the Harlem Opera House, New York, Oct. 1.

RICARD SIGNS WITH SHUBERT

Earl Ricard, who has been playing vaudeville since his return from overseas with the 27th Division, has signed a five years' contract with the Shuberts. His first appearance, under the contract, will be in "Hello, Alexander."

Ricard gives a remarkable imitation of Al. Jolson, and Lee Shubert, seeing him in a small-time vaudeville house, immediately signed him.

SENATOR WRITES PLAYLET

Senator W. E. Mason has written a playlet which will be produced in vaudeville by M. S. Bentham and Alan Dinehart. The playlet is, as yet, unnamed.

KEITH HOUSES BATTLE WITH "SPECS"

INTEND TO ABOLISH EVIL

Active warfare between the Keith theatres and unlicensed ticket speculators is on with full force, and it appears as if the Keith theatres will ultimately succeed in putting their "enemy" to rout. The Keith interests are the first to take up an active fight against "scalpers" and are hoping that their activities will eliminate the sidewalk speculator, so far as big time vaudeville, at least, is concerned.

Warnings have been given to both the public and to unlicensed speculators by the Keith managers that prospective patrons with ticket; purchased from ticket scalpers would be refused at the door. The warning was unheeded, however, until Wednesday night of last week, the Palace Theatre fired the first gun and refused entrance to several score of persons who had purchased tickets from unlicensed speculators. When the theatre-goers put up a cry, they were informed to go where they had purchased their seats and to try to get their money refunded there.

The Palace has been supported in its battle by the Colonial, Royal and Alhambra Theatres, which have all taken similar measures and discouraged the activities of the ticket hounds perceptibly.

Numbers of people are being turned away from the Keith theatres at every performance, and signs in the lobby inform the ticket buyer to buy his ticket at the boxoffice. It is understood that this speculator war will be waged until vaudeville is free from the "corner-in-tickets" evil.

KELLER ACTS GET ROUTES

The following acts booked by Edwin S. Keller have been routed over the Keith and Orpheum circuits: Gallagher and Martin, Jack Kennedy, Willie Mahoney, Edwin George, Elsie White, Lillian Shaw and Ben and Hazel Mann on the Orpheum circuit, and Moran and Weiser, Oaks and De Lour, "Kiss Me," Lord and Fuller, Travers and Douglas, Belle Baker, Riggs and Ryan, Marmein Sisters and O'Neill and Keller over the eastern Keith houses.

WARD OPENS OFFICES UPTOWN

Sammy Ward, who is producing a number of new vaudeville acts, among them being Hart and Lowery, Joe Baldwin, Four Rosebuds, Jean and Nora Goldin, Gold and Burr and many others, has opened temporary offices at 546 West 160th street.

As soon as he can locate offices he will open in the theatrical district. Mr. Ward has never been associated with the music publishing business.

ENGLISH ACT BOOKED HERE

The Three Blighty Girls, an English song and dance act, which Eddie Darling saw in London will open at the Alhambra on November 24. H. B. Burton is handling the turn.

WILL FOX ON LOEW TIME

Will H. Fox arrived from England, September 25. He will open on the Loew Circuit, October 6.

SHARP MOVES FROM STRAND

Billy Sharp, the producer of cabaret revues, moved from the Strand Building on Monday to the Regal Building, at 1367 Broadway.

BROWN WITH STONE SHOW

Tommy Brown is now on the road with the "Jack O' Lantern" show, which he joined with the Six Brown Brothers in Detroit. Brown has left all his producing business in the hands of Charles Wilshin, with whom he formerly shared office space. The Six Brown Brothers appeared in "Ziegfeld's 'Midnight Frolic'" up to joining the Fred Stone show. Tommy Brown's wife, Theresa Valerio, has also joined the "Jack O' Lantern" cast in a principal role.

VAUDE. SHOW TOURING COAST

VANCOUVER, B. C., Sept. 27.—The Princess Vaudeville show which Al Cotton organized here a few weeks ago to tour the Pacific coast and Western territory, and is now on the road, includes the following in the cast: Dick and Harvey, tramp comedians; Helen Huntington, classic dancer; Al Cotton, blackface monologist; Hugh Lambie, magician; Ash and Vernon, in a comedy playlet; the Lawson Trio, acrobats, and Cook, Fields and Dawson in a musical act. The offering has been routed as far east as Denver, Colorado.

VAUDEVILLE AT WELLER'S

ZANESVILLE, Ohio, Sept. 26.—The Weller Theatre, the only theatre in this city that has been playing legitimate road attractions, has been forced, due to the scarcity of road shows, to adopt a policy of vaudeville, playing five acts of vaudeville, with two performances daily. The theatre has been doing capacity business, with this policy. When possible, the showing of road attractions will be resumed.

BUTTERFIELD PLANS TWO-A-DAY

BATTLE CREEK, Mich., Sept. 29.—What promises to be the policy in all of the Michigan houses on the Butterfield circuit has been adopted at the Bijou here. Six acts, two shows a day and a fifty cent top admission rate have been adopted there. It is likely that the same plan will shortly be in operation at the rest of the Butterfield theatres.

"CHIC" LLOYD HAS A NEW ONE

Frank "Chic" Lloyd, who has been appearing in "Ain't We Natty," with Keno Lloyd and Davies, is to be seen shortly in a new act by James Madison, called "Three Aces and a Queen." He will be assisted by Annette Ford, Matt Walters and Jake Thorne. The act will be under the management of Max Hart.

BLAIR QUITS HIS ACT

Baldwin Blair, who wrote and appeared in the "Petticoat Man" for many seasons, has decided to let some one else take a try at it, so the act has been recast, and will be re-routed for a tour of the Loew time by Joe Micheals.

McMANUS HAS NEW ACT

Walter McManus, who was the "nut" comedian with the Argonne Players overseas, is rehearsing a single, with specially written material. He will be booked by Max Hart.

FREIND AND DOWNING BOOKED

Freind and Downing are to start a tour of the United Time on October 8th, and will continue playing it until they sail for England early next year.

HIBBARD ON SOUTHERN TIME

Clarence Hibbard, the comedian, will tour the south this season in a new singing and talking act. He will open next week in Philadelphia.

MARCUS LOEW HAS BIRTHDAY

In order to celebrate the birthday of Marcus Loew, a special show was put on at the Avenue B Theatre last Wednesday night.

VAUDEVILLE

PALACE

The Four Jansleys, in the opening position, offered a routine of risky work that was sensational.

Virginia Lewis and Mary White have a sister offering of merit, but the one big fault of the offering is the length of time it runs. The two have a good variety of songs, sing them well, and handle the patter and comedy end of the turn pleasingly.

Lew Brice, assisted by Adelaide Mason and Rube Beckwith, the latter at the piano, found themselves among friends. Miss Mason is a pretty little girl and dances exceptionally well. Brice can easily rank with the best of the male dancers on the vaudeville stage to-day and proved it. The turn is neatly staged and presented. Beckwith, in addition to being a very good assistant for the dances, rendered a solo.

"On the Ragged Edge," the jazz comedy by Frances Nordstrom, was presented at the Palace for the first time, and the company were programmed for the first time. Also, Renee Noel, Edward Lynch and Norton L. Stevens, work hard to put over an offering which misses the mark by a wide margin. With proper revision, the offering could turn into a screamingly funny burlesque.

Al and Harry Klein, playing their last week in vaudeville before going into a production, kidded themselves and the audience, and a great time was had by all. Emma Carus called Al's bluff about kissing all the ladies in the theatre, but Al made good by going into the orchestra and planted a resounding kiss on the lips of the blonde Emma.

Nonette, assisted by a new pianist, was not billed, picked up the applause where the boys left it off. Nonette is combing her hair in a new manner now, and her curls were not to be seen. She sang and played her violin in good manner. She held them in on the intermission for a few bows.

Charles Irwin, following intermission, offered a monologue of exceptional merit. He opened with a patter song, in "souse" style, which he retains throughout his offering, about his wife. According to the song, if his wife said white is black—it was black, and a number of other amusing verses. One bit consisted of his singing a few lines, and a trombone solo, by the orchestra trombonist, who did capable work. Irwin has some very good material and gets the best results possible from it.

Two weeks ago, the writer reviewed Bee Palmer as a new act. In that review, he said that the jazz craze was due for a big revival when this golden-haired girl hit town. Well,—she did it. The Palace has never in its history seen a bigger hit scored by any act than Bee Palmer and her jazz band scored on Monday afternoon. The stage setting has been improved since the act broke in, and Miss Palmer has added a new white evening gown to her wardrobe. Dick Himber, the violinist, must be given mention for the good work he does. And the band—! Never have we seen an entire audience shimmy to jazz music as the Palace crowd did when they "Blued the Blues." Miss Palmer not only quivered, shook—and shivered,—wickedly to an extreme,—but accompanied herself at the piano, while she sang a medley of "Cry" ballads, during which the drop of a pin could have been heard. Four bouquets from admirers, and a special bouquet, presented by Granlund of the Loew offices, were brought up after she stopped the show.

Pat Rooney had to wait sometime and finally came on while the house was still applauding. He shimmied and then found easy going despite the tremendous hit of the preceding act. Santley assisted well at the piano and Pat did his familiar songs and dances.

Erford's Golden Whirl, an iron-jaw turn, closed the show with some sensational work. G. J. H.

VAUDEVILLE REVIEWS

COLONIAL

Combining clever dancing, and equally clever juggling with a dash of real humor, the Breen Family opened the show and were accorded considerable applause. The acrobatic dancing of the two girls, and the toe dancing of Miss Nellie Breen were features of the act.

Harry Masters and Jack Kraft in a satire on the "Dance Man," past present, and future, found the second spot easy going. The two young men following a short introductory song, went into a routine of double stepping, offering first the dance feature of the variety stage of thirty years ago. This was followed with the jazz dance of to-day and they closed with a burlesque of the dance, thirty years from now. Their offering went over big resulting in an encore, for which they offered the dance as they conceived it, of 2,000 years from now.

"Cold Feet," a moonlight comedy, as the program termed it, by Roy Briant, produced by Laurence Schwab, and presented by Neil Pratt-Rae Dean & Co., was next. The playlet is woven about two young people, who disappointed in the game of love, are about to seek a watery grave, when they find that life is not so bad after all, and with the moon raising over the sleeping city they enact a neat fade-away of the variety seen in the movies as the curtain is rung down. The playlet is well acted throughout and contains a number of laughs.

Lillian Fitzgerald, with Clarence Senna at the piano, scored a hit with her clever imitations. Miss Fitzgerald possesses the something necessary to put an act across. He has a pleasing personality, which coupled with an equally pleasing voice and a well worked out offering made her a sure hit from the start. Senna proved himself to be a clever pianist.

"Extra Dry," an elaborately staged girl act presented as the latest offering of William B. Friedlander, did not live up to its billing on the program as, "a sparkling, bubbling, draught of joy." Although the act carries several changes of scenery, together with a half score changes of costume, a fairly large chorus and four principals, it was lacking in finish and is in sore need of revision. The musical numbers are well written. The dancing is all that could be asked for it, but one of the weak spots is the acting of the principals who, laboring with poorly written lines, cannot be expected to do too well. This act runs for nearly three-quarters of an hour and the audience finds itself bored at the conclusion.

Following the intermission the Cameron sisters offered their well known dancing specialty. This act stands out from the usual dancing acts of vaudeville in that its setting is well modulated and the costumes are never flamboyant. Dave Dryer is credited on the program as having especially written and arranged the music score.

El Brendel and Flo Bert in next to closing place stopped the show. They offered a few songs with a number of gags that went over. Brendel as a Swedish comedian is hard to beat; his clever make-up and costuming left little to be asked for in the offering. He was called back and made a curtain speech, which was hardly of the Louis Mann variety, and scored an added laugh.

The United States Glee Club, composed of 32 former U. S. bluejackets from the Hampton Roads Naval Training Station, formed and conducted by Jerry Swineford, closed the bill. The boys sing well together, but would do well to cut any attempts at comedy, as it deteriorates from what would be a fine singing act without it. E. H.

ROYAL

Willie Hale and Brother headed the bill in a juggling act that started like most acts of its kind. After tossing a hat, umbrella, ball and cigar about in a manner that is familiar to vaudeville audiences, both men went through a routine of club-juggling, in which they again failed to show anything that is really novel. The stunts on the large globe were more interesting and would have made a satisfactory closing, but the principal added a xylophone solo that made the turn too long for an opening act.

Dan Stanley and Al Birnes started with a double song, rendered so that it was exceedingly difficult to hear them except if seated near the stage. Two or three songs were formerly included in the offering along with the terpsichorean efforts of the duo who have wisely curtailed their vocal efforts.

Clayton Kennedy and Mattie Rooney have chosen a rather grim subject from which to gather laughs, but they handle the various bits in the act in a manner that provokes mirth. Much of the comedy is of the slapstick variety and is excellently handled by the male member of the team. Although the offering is a trifle long, it contains numerous laughs and holds interest.

Patricola sang several popular and special selections in a manner that made the gathering hilarious in its glee and enthusiasm. She was given a tremendous round of applause and took two encores. Patricola coupled some work on the violin and some dancing with her singing and everything she did met with approval. A dashing and forward comedienne, she supplied the audience with exactly what it wanted and that was the secret of her success.

Charles Grapewin, assisted by Anna Chance, presented "Jed's Vacation," a comedy playlet, which unlike most playlets offered in the variety houses consists entirely of dialogue. The action, and there is very little of it, is only of secondary importance. Any number of humorous bits were spoken by the duo who handled the offering in a manner, truly artistic and clever. A hit of proportions was scored by them.

Frank Sabini and Harry Goodwin, assisted by a third member of the company who was not billed, offered a comedy act that scored one of the big hits of the bill. Two of the men in the act are planted, there being some wop comedy dispensed by Sabini. Goodwin sings several ballads and Sabini plays the Hawaiian steel guitar and the piano in fine fashion.

Irene Bordoni and Lieutenant Gitz-Rice, who is again wearing his uniform, scored a great success with a budget of catchy songs, the offering closing in an appropriate manner, with the woman member of the team singing the French national anthem. Gitz-Rice is singing some of his war songs and a few of his newer pieces.

Milt Collins offered a monologue, that consists of a few bits of real wit but too many gags that are either not funny, or have been heard frequently before. Collins gives the impression that he could do much better with better material, but the talk he uses at present is a handicap.

Frank Stafford closed the show with an act that was easily deserving of a better position on the bill. The offering which consists mainly of bird and animal imitations cleverly introduced in a well put on sketch called "Rip Van Winkle's Dream," maintains interest from start to finish, is nicely staged and has all of the other requisites of a good offering. Stafford's impressions of the various woodland birds are remarkable and the audience waited to hear them all. I. S.

RIVERSIDE

Herman and Shirley opened the show with their novelty, "The Mysterious Masquerader," a contortionist act that is really a surprise. Herman is one of the biggest men doing contortion on the stage, and his feats are all the more remarkable for that. He was given a real volley of applause for everything he did, and deserved it.

Mel Craig calls himself a violin eccentric. What he is is just a dancing violinist, and only a fair one at that. Craig could easily improve his act one hundred per cent if he only tried. He might cut out the singing, and offer a few more real good violin selections, and do a bit more of the dancing. He's got appearance and personality, and if he strengthened his act, he'd get along much better. He scored.

"Mrs. Wellington's Surprise," is billed as a comedy playlet, and it succeeds in living up to it's billing, by providing several good laughs. The act is built up around some overheard information, and the resulting entanglements, that come about when a nosy chambermaid, of the '61 vintage, who heard it, takes to telling what she knows. It happens, luckily that she doesn't know as much as she thinks she does, and so all ends happily, much to everyone's amusement. All the people in the act did excellent work, especially the chambermaid.

Miller and Mack have a surprise comedy act. The reason we say it is a surprise, is that it started rather slow, and ended with a rush. They are one of the few teams that get laughs out of comedy makeup. Their burlesque on the classic dancers, was a scream, nothing less. They declined an encore, which was theirs for the asking.

The Ford Sisters, with their colonial orchestra, had things all their own way. The girls have a real dance production, which is better by far than anything the writer has ever seen them in. The feature of the act was their usually well done clog dancing. The dances have been well arranged, beautifully costumed, and are executed with skill and grace. The orchestra has the knack of rendering classic and jazz numbers with the same touch of harmony. The act was a great hit.

Following intermission and "The Topics of the Day" came our old friend,

Lew Dockstader, the boy that has them all beat a mile. His monologue on current events, mostly Prohibition, which is the most popular current event, next to the League of Nations, which he also discussed, is one of the funniest we have ever heard, and that's saying something. Dockstader just let the laughs fly one after the other and the folks out front demanded more. Evidently Lew didn't have any more, or else he didn't feel like giving it, for he declined an encore or two. He certainly has the "Ear Full" which the program promised.

Grace LaRue carries only one stamp, and that is 'a thorough artist,' in our opinion. She has the art of song delineation down to the nth degree. She also has a new routine, and several wonderful gowns. Miss LaRue sang her way into a solid hit, as usual, and was obliged to render several encores, for which she used numbers that she has already made famous. These were well remembered, and applauded.

Harry and Anna Seymour offered their well known singing, dancing and comedy act. The "riddle" bit still goes over as well as ever. They scored a large hit, and richly deserved it, for they worked hard for it. They were also obliged to take an encore.

Nelissa Ten Eyck and Max Weilly offered their dancing act, which by this time, is not only well known and popular, but a standard among dancing acts, and were received with favor by an audience that waited to see the last step. S. K.

VAUDEVILLE

JAMES B. CARSON AND CO.

Theatre—Keith's Jersey City.

Style—Comedy Playlet.

Time—Twenty-two minutes.

Setting—Full stage and in one.

In his new comedy playlet, "To Be Or Not To Be," James B. Carson has the assistance of a man and woman, who are players of ability, and Carson, himself, gives a fine performance in the role of the young man whose ambition is to become an actor. The offering has been well written, and there are many amusing situations which have been worked out nicely. The author has provided some good dialogue, which, while clever, does not approach the farcical. The offering is somewhat similar to one that has been seen hereabouts recently, but should be able to hold its own in the better houses. Carson's delineation of the principal role is most satisfactory.

David is the younger son in a Jewish household. His brother has succeeded in the business world, but David's ambition is to become an actor. His parents disagree as to their attitude toward him. Father ridiculed the young man's efforts to succeed as a performer, but mother can see nothing but a path strewn with roses awaiting her son. David enters while his parents are arguing about the matter. The dialogue which ensues discloses the fact that while David has had opportunities to appear at various benefits, he has had little work that had financial returns. A telegram is brought for Mike Kelley, and it develops that that is David's stage name. He is asked to appear at the "Greasy Square" Theatre, in place of an act that has been delayed. He leaves, urging his parents to come and see him.

The next scene, in one, takes place at the theatre. "Mike Kelley" appears and sings and talks, while his parents, who occupy a lower box, break in occasionally with remarks. Mother continually explains that he is her boy, while father is decidedly uncomfortable. The act over, the parents return home. David followed, and the third scene takes place before the original full-stage setting.

The parents get home first and David follows. He explains that the performers who were delayed came to the theatre and that they are embarrassed financially. He tells that he permitted them to retain their place on the bill out of sympathy, and did not accept the salary for working at one performance. Father ridicules him, and the young man breaks forth into a vituperative stream in which he scolds his father for his attitude and for placing obstacles in his path. Father delivers a lusty blow to the young man who is quelled, and explains to his mother that his manner of acting was good, but father does not applaud in suitable fashion.

Another telegram is brought in, and it developed that Flo Ziegfeld, who saw David's performance, offers him a contract for thirty weeks at \$300 per week. Of course there is a happy ending.

One fault with the offering is that it is prolonged just a trifle beyond its climax.

I. S.

ITALIAN TRIO

Theatre—Proctor's 125th St.

Style—Singing.

Time—Twelve minutes.

Setting—In one.

Three men in full dress offered a number of operatic arias in Italian as their tryout at this house. They are better equipped for the concert field than for vaudeville.

The men render all of their numbers as a trio and, at the end of each one, all exit. They would do better taking a bow, without actually going into the wings at the end of each number.

Also, a solo, would greatly aid the offering.

G. J. H.

NEW ACTS AND REAPPEARANCES

ARTHUR DUNN & VALESKA

Theatre—Proctor's 125th Street.

Style—Talking and singing.

Time—Fourteen minutes.

Setting—In one.

Arthur Dunn and Valeska have a song and talk act which is, as yet, crude, but which will improve in time and probably be able to play the better three-day houses. Dunn is a short fellow and Valeska a tall girl, which causes a ludicrous contrast right at the start. The talk is not particularly funny, although there are a few clever bits nicely put over.

They started with some talk, after which the girl member of the team sang a ballad in a fair voice. There was then some more talk coupled with some slapstick comedy, and they concluded with a burlesque on an operatic medley, which did not go particularly well because of the fact that the same bit has been often used before.

Dunn and Valeska team well together. The latter has a pleasing personality, and Dunn does his work well. What the act needs is more work.

I. S.

DAISY NELLIS

Theatre—Mt. Vernon.

Style—Piano Concert.

Time—Fourteen minutes.

Setting—In one (special).

At the side of a very pretty special curtain a sign proclaims Miss Nellis, "The American Pianist of Distinction." We read it and thought that a middle-aged woman attired in simple gown would enter, smirk at the audience, and bang off some technical pieces. Therefore, it was indeed a very pleasant surprise to see a dainty, pretty young girl, attired in a pink "feather" gown, which fitted her nicely, make her entrance, and showed a very charming smile.

Miss Nellis did play selections that revealed technique. But her selections were not of the type that bore one, for Miss Nellis plays with style and distinction and gives an artistic rendition of her numbers that is a delight to the ear. She opened with the "Concert Etude," by McDowell. An "Irish Country Dance" selection followed, and the closing rendition was the "Hungarian Rhapsody," from Liszt.

She was compelled to take an encore, and evidently in preparing her act did not think one would be necessary, for all her numbers up to here had been announced by her signboard. But she did play the "Waters of Venice," and did so very well.

Miss Nellis will be welcomed to vaudeville by all lovers of good music.

G. J. H.

GREAT WESTIN

Theatre—23rd St.

Style—Impersonator.

Time—12 minutes.

Setting—Special in four.

The Great Westin offers a number of impersonations ranging from Washington to Wilson. The greater number of these were correct as to detail and facial expression, which is all he endeavors to show. Some of them were not very good, the poorest being those of Roosevelt and Wilson.

His routine includes: Buffalo Bill, Generals Pershing, Haig, Foch, Queen Victoria, Theodore Roosevelt, President Wilson and Admiral Dewey. There was not a word spoken throughout the entire act, except when Westin announced what he intended to do.

S. K.

LEE STODDARD

Theatre—Proctor's Fifty-eighth Street.

Style—Talk and ventriloquism.

Time—Fourteen minutes.

Setting—In one.

Lee Stoddard has an offering that includes a few ventriloquial feats, imitations of one or two phonograph records and some patter, which includes a few bits that are clever and some that are not so clever. Stoddard has a pleasing personality and the stunts he performs with his voice are remarkably well done. His imitations of phonograph records are more like the records used on old-time machines than those employed on present-day talking machines, but clever, nevertheless. The ventriloquial portion, toward the end of the offering, while stretched a trifle too far, is interesting and helps round out what should before long be a two-day act.

Stoddard started with a few remarks expressing that he was a phonograph salesman and that he imitated the records he desired to sell. When he appeared his name had not been posted in an effort, apparently, to create the impression that he was not one of the performers. No one was fooled by it. Following the imitations of a Scotch selection and a laughing song he gave an impression of a banjo record. A few stories followed and then came the voice-throwing stunts. He closed by singing a Scotch melody.

I. S.

MAURAL BERNARDO

Theatre—Proctor's 125th Street.

Style—Singing and talking.

Time—Twelve minutes.

Setting—In one.

Bernardo is assisted by a lady, who accompanies at the piano and sings with him for his opening number. They have fairly good voices and pleased.

He followed the opening number with a prohibition bit on the style of Ryan and Healy's. In this number, he has a number of popular songs put together in a parody which he sings to a whiskey bottle. While the number is good, his delivery is inferior. Some patter followed, in which he did a number of impersonations, among them being a Frenchman, Hebrew and Italian.

Bernardo closed with a dramatic recitation, the words of which could not be understood, but as he shouted, "safe for democracy" at the end, he was given a big hand.

The act will do for the pop-houses.

G. J. H.

RALPH AND MAYS.

Theatre—Proctor's 125th St.

Style—Juggling.

Time—Ten minutes.

Setting—Full stage.

Man and woman in a juggling and balancing turn that will do as an opening act on the small time. They go through a routine of stunts, using clubs, diabolo, a wheel, and various other apparatus for balancing bits.

They have a fairly good variety of feats, of which the closing bit is the best. However, they should work out a different routine in which to present the bits than the manner used when reviewed. At that time, each would do a different stunt at the same time and thus detract the attention of the audience from the other. They should do their best stunts with one of them off the stage, and will find it to their advantage.

G. J. H.

PRITCHARD & PEMBERTON

Theatre—Mt. Vernon.

Style—Dancing.

Time—Eighteen minutes.

Setting—Full Stage (special).

When a young man and a young girl get together in a dancing act, in which they have no assistance from anyone else, and when that act not only possesses class, but originality, they are to be congratulated. For it means that they are comers. And when the team is attractive in looks, and when they possess personality, it means that it won't be a very long time before they arrive.

And this pair possess all of these qualities. They use a pretty curtain in one, and a prettier setting for full stage. The young man opens with a song patter announcement to the tune of the "Little Birch Canoe" about the act, and offers a new verse before every number in the act. The first dance is a minuet, the second a waltz, and the third one by the girl herself. We wonder, by the way, how Flo Ziegfeld ever overlooked this young miss when getting some of his pretty girls. The girl gave imitations of Frisco, Marylyn Miller, Ann Pennington and Bessie McCoy. While the imitations were not so very faithful, the dancing was pretty, and the girl exceedingly so. A jazz dance by the two followed, in which the girl unintentionally gave a real good imitation of Bee Palmer. Her partner outshimmied Frisco. On the request of the stage hand to cut out the shivers, they offered a jazz dance minus the shake.

G. J. H.

THREE SISTERS HERBERT

Theatre—Proctor's Fifty-eighth Street.

Style—Singing and dancing.

Time—Fourteen minutes.

Setting—Special.

The Three Sisters Herbert are personable girls who have a nicely costumed and staged song and dance act. All three dance well and there are also several vocal numbers of merit. The offering is an entertaining song and dance review, and the girls are graceful, well formed and present neat appearances.

They started with an introductory song done together, after which came a song and dance by two of the girls. The third followed with another vocal number rendered in fine fashion, after which came a double dance by the other two. There was a snappy selection by one of the girls, after which another did a rope-skipping dance. There was another song and dance by two of the girls and then a clog dance by the trio.

The turn as it is possesses variety and holds the eye. There are just enough vocal and terpsichorean numbers included to maintain interest, and the act has been wisely arranged.

I. S.

GEORGIA & EVELYN JEWEL

Theatre—Jersey City.

Style—Dancing and singing.

Time—Fourteen minutes.

Setting—In one (special).

Two pretty little girls who possess pleasing personalities and who were handicapped by being placed in the opening position when reviewed, went over very nicely.

The pair use a blue velvet curtain hung in one, and enter from the center of the curtain. They open with a neat eccentric military dance in white costumes. A toe-dance by one of the girls, follows, in which she also injects a bit of jazz. A comedy song by her sister and a kid number and dance by the two, complete the offering.

The girls are attractive, dance well and handle their material very nicely. They should please in the better class houses.

G. J. H.

VAUDEVILLE

AUDUBON

(Last Half)

Hufford and Rose started the vaudeville portion of the bill with an excellently arranged routine of slack wire stunts. This pair is the team which we reviewed as a New Act last week under the name of Pat and Julia Levolo. The different billing must have been used for the new circuit. But new name or not, the pair are all there when it comes to dispensing thrills.

Frank Hurst and Company found a big welcome waiting for them. Most of the audience seemed to remember Hurst from the acts of Jack Wilson, Lucille Cavanaugh and Bessie Clayton, and he refreshed the memories of those who didn't with his opening song in which he tells why he decided to do this act. His company is a neat appearing pianist. Hurst has a good routine of songs and sings them well, but should either omit his patter or get a new set of gags entirely. With this improvement, he will please any audience.

Bessie Rempel and Company presented a very pleasing serio-comic sketch, which, although old in theme, will get over because of the cast that is handling it and the lines of the offering. The playlet has a fine comedy finish.

Goune and Alberts, the "kid" team, stopped the show and the lady member was compelled to take a curtain speech after rendering an encore. The pair have taken a lot of old "kid" jokes and deliver them in a manner that is sure-fire. As a "kid" comedienne, the young lady is in a class by herself, and her partner holds his end of the turn capably.

Lillian Fitzgerald, assisted at the piano by Clarence Senna, was not permitted to leave before taking an encore. She gave her various bits of burlesque and kept the audience laughing every second she was on.

Wilbur Sweetman and Company closed the show and in that position took two encores. He did his clarinet solos in his usual effective manner.

G. J. H.

METROPOLITAN

(Last Half)

Bell and Caron, man and woman, in a dancing and acrobatic act, opened the show. The turn consists of several bits of business, which preceded the real work. A song and dance served to introduce the acrobatic abilities of the man, who went through a routine of turns and twists that won approval. The woman offered a toe dancing specialty that was well received.

Burns and Garry, who followed, gave the impression that it was a man and girl act, due to the use of a high falsetto by one of them, who sings from the wings. His entrance was the signal for applause. The act, a melange of song, comedy and dance, amused greatly. Their closing number was especially well liked.

LeHoen and Dupree followed. At first they gave the impression that it was to be a song and dance act, with specialty numbers about the wild and woolly west, which their setting represents. But it turned out to be a shooting act, with special scenery and some comedy in between shots. Their offering was accepted with favor though, despite the weakness of the comedy. The woman is a remarkable shot, and her exhibition of her ability was surprising.

Baker and Rogers have a tramp act that is bound to bring a smile, even from the most hardened of vaudevillians. This is not the original team, however, for the original recently split, and each member took a new partner, and is doing much the same act as the other fellow. In this team, Baker is of the original, and his partner is new. Their offering consists of several very clever gags, and some clever parodies, on operatic and popular numbers.

Jack Levy and The Symphony Girls closed the show. This act can justly claim to be the classiest musical act in vaudeville. Their act is high class from beginning to end, and was exceedingly well put over. They were forced to take an encore, for which they rendered their own conception of the way the different nationalities would play "Home Sweet Home."

The feature film was "The Spite Bride," with Olive Thomas.

S. K.

VAUDEVILLE REVIEWS

(Continued from page 8)

FIFTH AVENUE

(Last Half)

Le Poilu, who opened the bill, plays several brass instruments with vigor, and renders in spirited fashion a varied assortment of numbers. Some of his instruments are rather peculiar in shape and he does some trick playing in the form of balancing some of the instruments upon his lips and playing them without the use of his hands.

Holmes and Wells, a man and woman team, offered a song skit, which for the greater part, failed to excite the audience. The offering is one of a number of the same kind now being offered in vaudeville. There are a few solos, some dance bits and patter which could just as well be omitted. There is a wedding song and dance ensemble to close and it does not provide a sufficient punch at the finish, largely because of the manner in which it is handled.

"Petticoats" is the title of a comedy playlet with a cast of four, three girls and a man. The theme of the sketch lacks novelty and the cast is fairly efficient, but fails to make the best of one or two situations. These, incidentally, also lack originality and the entire act lacks the important element of suspense.

Harry Cooper is a clever comedian and handles his songs and comedy material in good fashion. Cooper is an excellent single and holds his spot on the bill down in excellent shape.

"Chicken Chow Mein" is an elaborate act with a large and capable cast. The offering is a conglomeration of song, dance and talk bits which are rather disconnected and lack a strong connecting link. The melange of scattered numbers, holds the eye however.

The Wilson Brothers are a clever pair of comedians and handle their talk and songs in expert style. They registered a good-sized hit.

Yvonne and Company closed the show with a terpsichorean offering that held the audience in until the finish.

I. S.

HARLEM OPERA HOUSE

Dances D'Arts opened the show with a series of well executed dance numbers. The turn consists of three good looking girls who are well costumed. With a little more class in the way of a special drop and a pianist this act should hit the better houses.

Green and La Fell, in a piano and song act, pleased. Green has the right idea about clowning at the piano as it goes over. He would benefit the act however by omitting the Hebrew music version of "Over There," as three acts have already been seen doing the same bit in this house.

"Cold Feet" is the title of a smart playlet presented by Herbert Dean & Co. It deals with a young girl and fellow who plan suicide on account of a love quarrel, disappointed in love. The set represents a dock and they plan to jump in. A policeman on the beat furnishes some good comedy and the finish of course is the decision that the water is too cold, so they run off to get married. The cast is capable and the skit in all is pleasing.

Jadevah De Rajah was a hit in his telepathy act assisted by Princess Olga and Costa Valda. This act is one of the fastest acts of its kind on the stage. Two men work in the audience and questions and answers go and come in amazing rapidity. The Princess knows the value of a touch of comedy here and there and uses it to good advantage.

Rudloff went well with artistic novelty. He started by blacking a piece of enamel and forming a scene of a ship coming into port which he changed with the slight motion of his fingers into a landscape. He closed his act with several bird imitations and went off to a good hand.

Mullen and Francis offered their comedy song and talk act entitled "I Get What's Left," and scored the comedy hit of the bill. Mullen is one of the best comedians of his kind and every gag goes over for a big laugh. The new song number done by both in the middle of the act is weak and a better number should be substituted.

L. D. S.

AMERICAN

(Last Half)

The Spartans have a routine of sensational strong-man stunts and in the opening position at this house scored a hit.

Monte and Lyons, two "wops," offered some singing and instrumental work and had no trouble in pleasing in the second spot. They deliver a bit of patter along the conventional lines of "wop" acts, and could improve the talk to a great extent. One of the duo sings well, and the other played the guitar to good advantage.

Betty Eldert and Company, the latter being a male partner, kept a slow pace with their skit. Both work as "kids," and offer some animal imitations, a bit of singing and whistling. The turn needs a lot of improvement in the way of speed.

Marie Russell and her violinist stopped the show. Miss Russell is wearing a beautiful gown, and the young man looks neat in a tuxedo. She has added some new songs to the routine and renders them well. As a "coon-shouter" Miss Russell can easily rank with the best, for her make-up will fool anyone and her voice is the kind that is necessary for an act of this kind.

Stan Stanley was billed to be assisted by Mabel Barry, but the young lady with him now is Miss Kellar, the one who was in his act a year or so ago. Stanley would do well to leave out the gag about the girl not being a bum, for many in the audience objected to it. He should also cut down on the swear words, which are not at all necessary. Ed Kane assisted capably. The act is in need of new material.

Marguerite Calvert, a pretty little girl, played the violin and danced her way into the good graces of the audiences. She does her work well and possesses good personality.

McCue and Dean, man and woman in a "hokum" turn, have the ability to present a much better offering than this one. The lady has a dandy voice of the "coon-shouter" type and also is a good comedienne. Her partner also sings well.

Mayo and Irwin closed the show with a comedy skit that was billed with Herman Timberg's name as the author. One of the pair is a good "Hebrew" comedian and the other a good straight. The team found easy going and held the house.

G. J. H.

VICTORIA

(Last Half)

Such a crowd as packed this house on the opening night of the last half, Thursday being a Jewish holiday, was deserving of a much better show than had been arranged, the bill being essentially of small-time calibre.

Fred Kornau whistled with several of the fingers of his hand stuck in his mouth, and the tone quality of the tunes he rendered was loud rather than musical.

L'Estrange Sisters established themselves as the redeeming feature of the bill. For theirs is a musical offering that is polite, finished and has character. Both of them sing, one playing the piano in addition. They were charmingly costumed, and in the choice of the songs they rendered they showed rare judgment. They deserve booking in the better class houses and probably will be appearing in them soon.

Jean Leighton's Revue has much room for improvement. None of the five blackface minstrel men in the act had any definite sort of personality. All of them seem to be just reading their lines. And, as for Miss Leighton, she sings pleasingly and with fine vocal style.

Will and Mary Rogers pattered about the institution of marriage, dubbing each other in rapier-like fashion at times, the while arousing laughter with their quips. And that they speak many laugh-provoking lines goes without saying. But their act is too long. Then, too, both lack subtlety, which is probably the reason why they will remain in the small-time houses, where their act will almost invariably go over.

The Fuji Troupe is a quartette of acrobatic Japs, one of whom is a woman, who tumble, juggle, and indeed do all the conventional stunts that we have come to expect of Orientals appearing in vaudeville. The woman in this act is an exceptionally lithe and fast tumbler, and for the rest the troupe is no better or worse than the average act of its kind.

M. L. A.

PROCTOR'S 125TH STREET

(Last Half)

Harley and Harley, man and woman, opened with a novelty acrobatic turn. New Acts.

Parker and Dabney lasted only for the matinee performance with a blackface singing skit.

Carlo Nelson was cured of the hallucination that he was a cartoonist by faring the fate of the preceding team. We don't like to be hard, but Nelson can't even draw a salary as an artist, much less a picture.

Belle Newman went well with some singing and violin playing. New Acts.

Geo. W. Stewart offered a novel imitation offering and found easy going. New Acts.

Billed under the name of "A Debut in Debuque," Ed Garvie and Company offered a satire on the serious drama. Garvie was formerly comedian with the "Listen Lester" show. The turn will be reviewed under New Acts.

Harold Garhart, a one-legged soldier, delivered a number of songs and received much applause. New Acts.

The Great Westin tried out his present act at this house last season and now presented it as a regular act on the bill. He gives a number of impersonations of famous men. While costuming and hair make-up are good, the facial expression is badly lacking.

Rosalie Archer, a dainty little miss, proved to be a real find. The girl should be seen on the big time soon. She will be reviewed under New Acts.

Garry Owen and Company, the latter consisting of a pianist, two women and a midget who plays a "Nance," scored a riot with their offering. Owen sings well and handles his comedy excellently. His company also renders capable assistance.

Aubrey and Richtie, two pretty young girls, sang and danced their way to a big hit. In addition to being pretty, the girls have some very good costumes which they wear to good effect. The singing and dancing are very well done.

Jarrow found the audience easy with his "sleight o' hand" stunts and patter. Jarrow knows the value of showmanship and uses it all through his offering.

The Fashion Minstrels, a female minstrel offering presented by Josie Flynn, who plays the comedienne's role effectively, closed the show. Despite the lateness of the hour, and the length of time the act runs, it proved its merit by not only holding them in, but scoring a big hit.

G. J. H.

NEW ACTS

WYNT AND WYNTON

Theatre—Proctors's 125th St.
Style—Talking, singing and dancing.
Time—Twelve minutes.
Setting—In one.

Wynt and Wynton are an English man and woman team.

The man sang a number, which, under ordinary circus stances, gets a lot of laughs and applause. But not a giggle did he get. The young lady also attempted a song. After a jazz number, delivered in minuet style, (unconsciously) and a "near-dance," for that is all that it could be termed, they thought they had stopped the show. Well, about three people did applaud. The turn won't do.

G. J. H.

GEORGE BUCK

Theatre—Jersey City.
Style—Xylophone and piano.
Time—Twelve minutes.
Setting—In one.

Buck, who worked in his shirt sleeves when reviewed, opened his offering with a medley of operatic, popular and jazz numbers. He followed this with a bit at the piano in which he sang in "blues" manner a description of the various tenants living on the different floors of his apartment house. In this bit, he put over a few old gags and a little yodelling. He closed his turn with a medley of jazz on the xylophone.

Buck's routine is very short and a few more numbers on the xylophone, one of which should be a classical piece, would greatly aid the offering.

G. J. H.

DRAMATIC and MUSICAL

"THUNDER," A DULL COMEDY FALLS FAR SHORT OF "LIGHTNIN'"

"THUNDER," a comedy in three acts, by Peg Franklin and Ella W. Peattie. Presented by John Golden at the Criterion Theatre, Monday evening, September 22, 1919.

CAST.

| | |
|---------------|------------------|
| Ma McBirney | Marie Day |
| Pa McBirney | Guy Nichols |
| Mandy Coulter | Lella Bennett |
| Jeff Coulter | Charles McDonald |
| Ruck Eabb | Horace James |
| Mr. Carson | George Wright |
| Mrs. Carson | Eva Dennison |
| Sam Disbrow | Chester Morris |
| Mr. Disbrow | Wilson Day |
| Dick Babb | Benjamin Kauser |
| Azalea | Sylvia Field |
| Preacher | Burr McIntosh |
| Pliny Doane | Sam Reed |
| Hi Kitchell | John Talbot |
| Mrs. Kitchell | Marion Kerby |
| Mrs. Doane | Blanche Talbot |
| Fiddler | Charles Althoff |
| Tom Gerson | Mart E. Heisey |

"Thunder" is obviously designed by its title to be a companion piece to the same manager's production, "Lightnin'." But there any attempt to twin it with its predecessor at the Gaiety must end. It would be safe to say that the new comedy will surely never create as much disturbance in the heavens of the theatrical world.

The play is the work of a new playwright, Peg Franklin, and is dramatized from the magazine stories of Ella W. Peattie. For its setting it has the romantic mountains of the South. Its characters are the rugged mountain folk, a type well known to the followers of the silent drama. Although "Thunder" is billed as a comedy, there is little that savors of the comedy in its make up; in fact, it might be termed a very old-time melodrama, without any vestige of modern trimmings.

The plot concerns the fortunes of a circus wail whose loveliness, innocence and miraculously developed business instincts completely transform a community of ignorant, shiftless and generally grotesque people who live far from the track of civilization. She puts an end to ancient family feuds, brings hesitating but loving pairs together, builds a village school house and generally spreads broadcast beneficent ministrations, and all this is being accomplished while her own lover is being falsely accused of having stolen a dead miser's hoard.

In an effort to create a stage character, bearing relationship of some kind to Lightning Bill Jones, who is one of the successful characterizations in "Lightnin'," Miss Franklin has fallen short with her character of a roaring, militant mountaineer preacher, who is always ready to commit perjury in his effort to serve the Lord. Her's is a crudely and obviously drawn serio-comic type, though it is acted with a good deal of unctious by Burr McIntosh.

Throughout the entire play Sylvia Field's acting was a praiseworthy characterization, and there were other players as capable as their parts demanded, although most of them were little known to Broadway. The play as it now stands is insufferably long, and although it might be said that "Lightning" has surely struck, "Thunder" didn't even make a noise.

"KATY'S KISSES" FOR LONDON

Charles B. Cochran, the London manager who originally produced "The Better 'Ole," is negotiating with Neil Twomey, the author, for the English rights of "Katy's Kisses." James L. Denny, at present acting as Mr. Cochran's American representative, saw the performance of "Katy's Kisses" Saturday evening.

WOODS HAS ANOTHER ONE

Al. H. Woods has another new comedy which he will show at the Booth Theatre on September 29. It is called "Too Many Husbands," and is by Somerset Maugham, the English writer. Kenneth Douglas and Estelle Winwood are to be in the leads, and Lawrence Grossmith and Fritz Williams will be the principal supports.

"SEE-SAW" WITH A CLEVER PLOT AND CATCHY TUNES SCORES

"SEE-SAW," a musical comedy in two acts. Book and Lyrics by Earl Derr Biggers. Music by Louis A. Hirsch; presented at the George M. Cohan Theatre, Tuesday evening, September 23, by Henry W. Savage.

CAST.

| | |
|-----------------|------------------|
| Elizabeth Hines | Guy Robertson |
| M. Gardner | Frederick Graham |
| Brown | John H. McKenna |
| Helen Bolton | George Barbier |
| Jeanette Lowrie | Dorothea Mackaye |
| Charles Esdale | Frank Carter |
| Charles Meakins | Jimmie Parker |
| Byron Hallstead | Ella Danaher |
| Dorothy Smoller | |

It doesn't speak well for the musical originality of our successful musical comedy composers when they have to resort to strains and motifs from other musical comedy composers, for that is what Louis A. Hirsch has done in "See-Saw," the latest musical comedy for which he composed the score, and which was presented at the George M. Cohan Theatre by Henry W. Savage. The influence and more of Jerome Kern, master of melodic lilt, is discernible throughout Hirsch's "See-Saw" score.

But even if we can't speak well of Hirsch's musical originality, we can speak well of "See-Saw," including the music, for it is one thing to be unoriginal and another thing to be that same smartly, and Hirsch is nothing if not a smart composer of show tunes—plus the choice orchestration contributed by Charles Miller and Maurice De Paekch.

Earl Derr Biggers has furnished the piece with a plot that really tells a tale. The tale being of an impecunious English lord who wants to marry the daughter of a Detroit automobile magnate. In fact, it's all arranged that he should marry her; but he's not taking any chances. So he takes out a Lloyd's policy, insuring for \$100,000 the chance of their being a hitch in the prospective matrimonial alliance.

Suffice it to tell that in the end the American heiress fails to marry the nobleman, but does marry an American, her father's choice as well as her own, whom she had met one night in Paris. The book and lyrics are not gushing in humor, but just the same there is humor and plenty of it throughout the piece.

In spite of the reminiscence of the score, the tunes for the most part are catchy and easily remembered, which is fortunate for the play.

Frank Carter played the role of Richard Minot, who in the end marries the automobile man's daughter. A trim and ingratiating performer is Frank, and never has he danced with as much pep and grace as he displayed in this show, but his acting was, to say the least, disappointing. Charles Meakins, as a breezy press agent, proved to be a most interesting humorous element. Dorothea Mackaye was more than passingly charming as the heiress, and Jeannette Lowrie played the part of an aunt bent on bringing English nobility into the family, with properly poised dignity. Charles Brown, as Lord Harrowby, injected enough innocuousness into the role of the nobleman to make him appear humorously stupid. And Frederick Graham, who was cast as his lordship's valet, was genuinely amusing. Helen Bolton, as a former actress-flame of the nobleman, acted her vampirish role in conventional musical comedy fashion.

"KATY'S KISSES," A MIRTHLESS FARCE, AT THE GREENWICH

"KATY'S KISSES,"—A farce in three acts by Neil Twomey. Presented by Edward B. Perkins at the Greenwich Village Theatre, Wednesday evening, Sept. 23, 1919.

CAST.

| | |
|-----------------|--------------------|
| Ned Summers | Carl Jackson |
| Nat Foster | Frank Dawson |
| Fred Jones | William I. Clark |
| Sam Levy | Alfred Winn |
| Mathew Davis | Neil Twomey |
| Katy Hartman | Mary Ann Dentler |
| Margaret Lang | Geraldine Beckwith |
| J. O. Rockmirth | Harry Maitland |
| Johnnie | Clifford Robbins |
| Hex Huckins | Robert Craig |
| Ambrose Quirk | T. C. Hamilton |
| Bill Griggs | Reinold Williams |
| Della Dunn | Agnes Kelly |

"Katy's Kisses," the latest offering of the Greenwich Village Theatre, may be safely termed a mirthless farce, staged in three acts, badly written and badly played by Neil Twomey and poorly staged by Clifford Brook. In fact, the "alleged" farce is so far lacking in quality and workmanship that it seems hardly worthy of the reviewer's time. The best that can be said for it may be put in a few words—it is "awful."

The play concerns a man who believes that bluff is the most important thing in the world. In the case of "Katy's Kisses," the bluff didn't work. Although the audience tried hard to enjoy the play, they found it impossible, and ere the last curtain call there remained but those few who considered themselves duty bound to see it through, no matter what the odds.

The intentions of Neil Twomey, the author, who attempted to act the leading character, were undoubtedly the best, although he did not reveal the capacity for either of the tasks he had undertaken. The three acts of his piece were a collection of the most familiar wheezes of ancient comedy, which could not expect to pass muster even in the most remote one-night stands. The other performers were about equal to the quality of the material with which they had to deal.

AUCTION LACKAYE'S GOODS

An auction sale of the household furnishings of Wilton Lackaye was started yesterday (Tuesday) morning on the premises, 261 West Ninetieth street.

The goods include works of art collected by Mr. Lackaye at home and abroad. In addition to bronzes, paintings, marbles and antique furniture, his Chinese temple hangings and Rammas, brought to this country after the Boxer Rebellion, and a pair of Florentine wood carvings imported by the late Augustin Daly, are also offered for sale.

MUNROE RETURNS TO STAGE

George Monroe will return to the stage after an absence of a year, caused by illness, in the cast of "The Passing Show of 1919," which will follow "Monte Cristo, Jr." into the Winter Garden.

Monroe has appeared in three other Winter Garden productions, starting with "The Passing Show of 1914," "The Passing Show of 1916" and "The Show of Wonders."

KREISLER OPERA NAMED

"Apple Blossoms" is the title selected for the new operetta written by Fritz Kreisler and Victor Jacobi, with the libretto from the pen of William Le Baron. Charles Dillingham will produce the piece, in the cast of which will be included John Charles Thomas, Wilda Bennett, Florence Shirley, Percival Knight, Roy Atwell, Harrison Brockbank and Rena Parker. The show opened in Baltimore on Sept. 29.

CAST FOR TYLER PLAY COMPLETE

The cast for "A Young Man's Fancy" has been completed and the play is now rehearsing under the direction of Frederick Stanhope. The play will open at the Liberty on October sixth. Jeane Eagle and Philip Merivale will play the leads. In the supporting cast will be Jessie Busley, J. M. Kerrigan, Eugenie Blair, John Davidson, Alfred Kappeler, Frank Allworth, Walter Percival, Mary Kennedy, Howard Lindsay, Harry Barfoot, Bessie Owens, Morgan Farley, Sidney Elliott, Symona Boniface, Viola Cain, Robert Reed and Mary Carter.

"ROLY-BOLY EYES" WITH EDDIE LEONARD AT THE KNICKERBOCKER

"ROLY-BOLY EYES,"—A musical comedy in three acts; book and lyrics by Edgar Allan Woolf; music by Eddy Brown and Louis Gruenberg. Presented by John Cort at the Knickerbocker Theatre, Thursday evening, September 25, 1919.

CAST.

| | |
|------------------------|-------------------|
| Judge Robert Warren | Hugh Chivers |
| Mrs. Robert Warren | Adora Andrews |
| Ida Loring | Queenie Smith |
| Myron S. Renham | Harry Anson Truax |
| Mrs. Penelope Giddings | Maudie Leone |
| Dorothy Giddings | Kate Pullman |
| Buddie Montrose | Earl Gates |
| Michael Flachetti | Frank Martins |
| Peter | H. D. Blakemore |
| Billy Emerson | Eddie Leonard |
| Billy Rice | Eddie Maxler |
| Billy West | Bert McGarvey |
| Fred W. Wambold | G. Clayton Frye |
| Kitty Rice | Mary Boley |

"Roly-Boly Eyes," the latest offering of John Cort, in which Eddie Leonard, for years one of the popular headline acts in vaudeville, plays the leading role, may perhaps be set down as effective popular entertainment. Edgar Allan Woolf has written the new piece after one of his popular songs of the same name, and Eddie Brown and Louis Gruenberg have supplied the necessary musical score. The play may well be termed a musical comedy edition of minstrelsy.

John Cort has shown considerable shrewdness in selecting Eddie Leonard as the leading figure of a musical play in which negro minstrelsy is the chief attraction. The audience which greeted him last Thursday evening at the Knickerbocker Theatre was composed principally of his faithful vaudeville following, and it left no means untried to give his effort the appearance of initial success.

He was an excellent selection for a musical comedy about the old-time minstrels. His style is neat, his humor, while not deep nor especially communicating, is finished in its expression; his singing has all the emotional tremolo demanded from black face actors, and his soft shoe dancing graceful and complicated. Those in the audience who made his acquaintance for the first time Thursday evening enjoyed his appearance throughout the play, although none of them seemed moved by the same warmth that inspired his old admirers.

Queenie Smith, who used to be a member of the corp de ballet of the Metropolitan Opera House, gave an air of refinement to the piece by her dainty singing and her clever dancing. There were various other singers and dancers in the cast, better known to vaudeville, than to the regular stage, who put plenty of physical activity into the piece. Among them Kate Pullman and Earle Gates proved an agile pair and earned the applause they received.

"Roly-Boly Eyes" will probably please the public for which it is intended. That public is large and not very discriminating. So perhaps the features of the show which seem least suited to musical comedy in the accepted sense may prove the chief means to its success.

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MOVIES HELP LEGITIMATE

More and more it is becoming apparent that the movies instead of drawing business away from the legitimate theatres is helping to increase the patronage in the legitimate show houses. Why?

Simply because of the stupid and mediocre stories that are being presented these days upon the screen. The fault is evenly divided between the writers of the stories and those connected with film-producing companies whose business it is to see that the stories are unfolded for the screen.

In the case of the writers, some of the better known ones among them at least do write yarns that have coherency besides plot. For the rest, they are satisfied to write stories for the screen that just have enough plot in them to attract the film producer. And when the good producers get hold of even a decent story, the tendency among them seems to be to garble the yarn until it becomes unrecognizable on the screen.

Thus we have a combination whose joint efforts are producing a condition which will ultimately result in creating a contempt for motion pictures on the part of the public—the vast majority of movie fans who now support the industry.

It is quite true that vast sums are being spent by film companies on screen productions. But when it is considered what a small percentage of the large number of film features produced are found worthy of the screen, it becomes obvious that there is something wrong with the film production business.

Not that a large percentage of legitimate plays produced are so great; in fact, a great number of them are bad. But still, the percentage of bad legitimate attractions among the many that are produced is not nearly so great as in the film industry.

So under the circumstances there doesn't seem to be anything left to do except to patronize legitimate shows, which is being done by a vast majority of the public and the knowledge of which is bringing about some radical changes in the way they are directing their business—acquiring theatres and garnering the rights to dramatic productions.

FRANCES NORDSTROM PROTESTS

Editor New York CLIPPER:

An editorial in your last week's issue headed "Why Many Acts Fail" says, in part, "The booking offices are searching high and low to give vaudeville audiences something new; but even more essential to the successful vaudeville performer is that he possess different material from the rest."

I wish to make a violent protest against the above.

Most of the acts are doing the "old stuff" because anything new and worth while is utterly discouraged by the big time booking office.

Vaudeville means, or should mean, variety. Look at the vaudeville bills today. What do they consist of in nine bills out of ten? Singing, dancing, jazz, hokum, hokum, jazz.

The sketch, which is, or should be, the backbone of a bill—as it is only human for everyone to like a story—is being slowly and systematically crushed out of vaudeville.

It is said that sketches are bad and badly played. Why? First, because good writers will not waste their time writing for vaudeville; and second, because good actors will not play for the miserable salaries vaudeville sketches are able to pay.

The insane desire to make people laugh and laugh alone, no matter what low comedy means, is used to get the result, takes first rank today in judging the worth of an offering.

Clever lines, daintiness, charm, heart interest, must go, outclassed by noise, "pep" and speed.

And what is the result? Nice people are staying out of vaudeville theatres.

In talking over this deplorable condition several months ago with one of the biggest house managers on the Keith time, he said, and I am using his own words, "We have no complaint to make as far as business is concerned, but I have seen a gradual change in the quality of our audiences until now we are getting a completely different class of people."

I wonder if this is not worth a few minutes' consideration?

I feel I have a real right just now to protest against your article "Why Many Acts Fail."

Last February, "The Memory Book," written by me, was produced at a four-thousand-dollar expense. It was generally hailed as one of, if not the most beautiful, acts vaudeville had ever seen. The act was at once booked for the New York houses and I was told by an official in the office that there were four years' bookings for it, as it would be a wonderful repeater.

It played twelve weeks, and now—because two or three reports came in from the road that the act was sad and slowed the bill up—"The Memory Book" is in the storehouse.

And, to add insult to injury, I was offered a route in "All Wrong" over the Orpheum time, at a hundred dollar raise.

"All Wrong," played by me for four years!!!

Does this look as though the big time office wanted anything new?

When a producer has the courage to put four thousand dollars into an offering that has been passed on by the bookers, should not that act be given, at least, time enough to pay back some part of the investment?

If an act is good enough to play twelve weeks of the best houses is it not good enough to play them all?

Is there not some way when an artist has gone through all the misery and trouble of "breaking in," surviving such places as Jersey City and Paterson, where an act is only as good as it goes, and his act has been seen and accepted by the bookers, for the artist to be assured of consideration?

I can not and do not believe that Mr. Albee and Mr. Beck know of these conditions existing on the circuits.

If they do—if an act is too beautiful, too high class, for their houses—then let's pull down the signs "Refined Vaudeville" from over the vaudeville theatres and ring up the Shimmie Shirt.

FRANCES NORDSTROM.

Hotel Flanders, New York City.

Answers to Queries

G. M.—Mrs. Justine Lewis wrote "The Charmed Bird."

R. T.—Arthur Hopkins produced "Good Gracious Annabelle."

T. E.—Violet Kelly appeared with "The Century Maids" two seasons ago.

G. W.—Helen Lowell was seen in "Friend Martha." Edgar McGregor produced it.

H. R. E.—Isabelle Coe played the title role in "Niobe" twenty-seven years ago.

T. H. G.—Peter Paul Porcasi played the leading role in "Twin Beds" at one time.

W. T. R.—Will Delavoye was the principal clown with the Sells-Floto circus in 1917.

A. L. V.—An act called the "Six Royal Hussars" was seen in the Loew houses in New York in 1917.

F. F.—Bob Ferns appeared as a black-face comedian with the "Million Dollar Dolls" two years ago.

B. N. P.—Mary Pickford's real name is Gladys Mary Smith. She is married to Owen Moore. Yes, they are sisters.

R. B. C.—The World Film Corporation produced "The Page Mystery" in five reels. Carlyle Blackwell and June Elvidge were featured.

H. D.—The CLIPPER reviews new acts each week. Let us know where you will have your New York showing and we will try to catch the act.

H. H.—Genevieve Forster was divorced from Jesse Forster two years ago. They played in vaudeville together and were known in the middle-west.

E. E. G.—You can find out about that by writing to the International Congress of Dare-Devs. The office of that organization is located in the Longacre Building.

G. D. R.—Why not insert an advertisement in the CLIPPER? It will be seen by any number of people in the theatrical profession and may prove the solution of the problem.

P. K. L.—Robert McGee Junk, known in private as Harry A. Starr, died of typhoid in 1917. He contracted the illness while on his way to Port Hope where he planned to spend the summer. He was a stock actor.

25 YEARS AGO

Fred Mardo played at the Academy of Music, New York, with Gilmore & Tompkin's "Black Crook" company.

Otis Skinner made his stellar debut in "His Grace De Grammont" at the Grand, Chicago.

Ada Rehan made her first appearance as a star in "The Last Word" at the Hollis Street Theatre, Boston.

James A. Bailey acquired the Barnum & Bailey Show.

Sadie Martinot starred in "The Passport."

George Edwardes' "Gaiety Girl" was presented at Daly's Theatre, New York.

New Plays: "Old Glory," "The Victoria Cross," "The Silver Wedding," "The Great Brooklyn Handicap," "A True-Blooded Yankee Girl," "Down in Dixie," "The Master Passion," "Athenia," "On the Mississippi," "A Black Sheep," "The Derby Winner," "Young America," "A Jolly Good Fellow," "The Man From the West," "Garry Owen," "The Star Gazer," "A Run on the Bank," "The Prima Donna," "Innisfallon," "The Sideshow," "A Ride for Life," "4-11-44," "The Flams," "The Captain's Mate," "A Wild Duck," "Daughters of Eve."

Rialto Rattles

TOO TRUE

Of all sad words of tongue or pen,
The saddest is "We flopped again."

REAL ACTING

It takes a fellow with considerable imagination to play a "souse" part these days.

ASK COSMO HAMILTON

We always thought the Road to Virtue was the right one, but it seems that, after all, "Scandal" pays.

WE BET ON THE SCREEN

If William Shakespeare were living today, wonder whether he'd be turning out his old stuff or writing scenarios.

MATRIMONIAL WAR, PERHAPS

When Edward Mackay, the actor, married Alice C. Brown, a dramatic critic, he was taking a chance, it seems. She might think it's her prerogative to criticize his actions all through life.

WALKER OUGHT TO KNOW

If what Ray Walker says is true in that the "Over There" entertainers brought home a bankroll, we're glad to see that there was really someone who got something out of the Y. M. C. A.

WE VOTE TO ELIMINATE

Handkerchiefs in acrobatic acts.
Any more bedroom shows.
The "Who Did It?" mystery dramas.
Louis Mann's collar.
Raymond Hitchcock's monocle and spats.

SHE MIGHT NEED 'EM HERSELF

Harrison Fisher thinks that Ruby Norton could supply the missing arms of the Venus de Milo. But the operation would certainly be misplaced philanthropy, for then what would Miss Norton do for her own?

THINGS WORTH HAVING

Jim Toney's control of the Colonial gallery gods.
The old P. M. A. icebox.
The deed to the Putnam Building.
Ziegfeld's little red book.
George Arliss' honorary degree.

THEATRE PESTS

The fellow who saw the show last week and tells you all about it at the end of act one.

The fellow who sits in the middle of the row and goes out every intermission.

The guy who laughs in your ear.

The musically inclined fellow who beats time with his umbrella.

The woman next to you who sits baby half on her lap and half on you.

HEARD ON BROADWAY

"I've got the greatest act you ever saw, but I'm just holding out for more kale."

"I knew him when he was suping with Julia Marlowe."

"He says I'm stealing his stuff, but I've heard at least ten acts using the gag."

"She's got a big head since she teamed up with him."

"Let's go and see 'The Jest.' There ought to be a lot of laughs in a play like that."

OUR OWN DICTIONARY

Agent—A man who makes money as long as the other fellow works. See five per cent.

Applause—Something the star expects while the ham only hears it in his dreams.

Actor—A ham that has been cured.

Artist—An actor who gets big money.

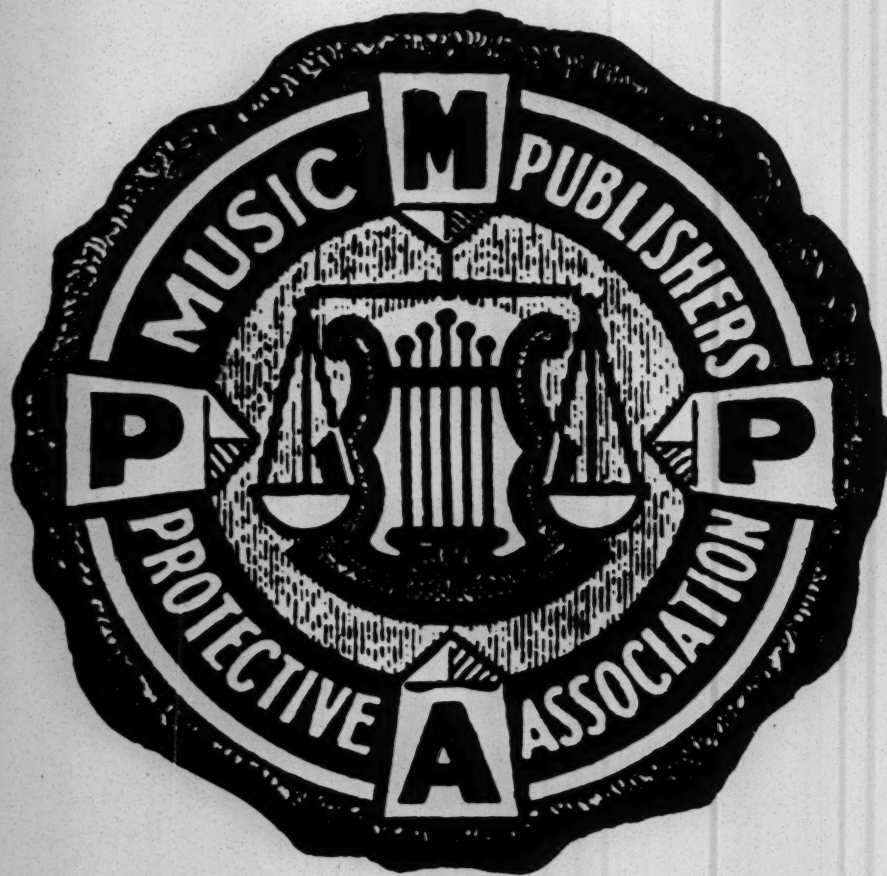
Accompanist—See "Company."

Author—The fellow who gets the blame for the "flop," but has nothing to do with a success; see A. S. Tenny.

Attempt—An average act.

Acrobats—The men who seat the audience and keep the audience working. See "Handkerchief."

Animal Act—A cat, a dog, a pony, a monkey—and a woman.



A Mark That Means Merit!

Adopted to mark their product—to identify their service by the
foremost publishers of

HITS

Why experiment? Look for this emblem. Wherever it is displayed you'll find an efficient and capable service—that means

SUCCESS FOR YOU

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Sam Fox Publishing
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Kendis-Brockman
Music Company
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McCarthy & Fisher
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McKinley Music
Company
—
Joe Morris Music
Company
—
Pace and Handy

Al Piantadosi
—
Jerome H. Remick
—
Maurice Richmond
Music Company
—
Shapiro, Bernstein
and Company
—
Sherman, Clay
and Company

A. J. Stasny
and Company
—
Jos. W. Stern
and Company
—
Harry Von Tilzer
—
Waterson, Berlin & Snyder
—
M. Witmark & Sons

MELODY LANE

JONES MUSIC PUB. CO. OPENS OFFICES IN N. Y.

Latest Addition to Publishing Ranks Locates in Gaiety Theatre Bldg.—Features Anita Owens Songs

The Jones Music Co., which has opened offices in the Gaiety Theatre Building is the latest addition to the ranks of New York music publishers.

A. J. Jones, the head of the company, having for years admired the writing ability of Anita Owens, determined to enter the publishing field with her compositions as a basis for his song catalogue.

Three songs from the pen of this talented writer were secured by the payment of a large cash advance, and from these three the Jones Co. believe they will be able to popularize a number which will rival, if it does not actually exceed in popular favor her famous "Sweet Bunch of Daisies."

Miss Owens has for several years been writing for the Remick house to which she was under contract to furnish twelve songs a year. At the end of the Remick contract she placed a number with Waterson, Berlin & Snyder called "I Cannot Bear to Say Good-Bye," a number which has reached the 500,000 sales mark.

Miss Owen's new numbers, which are ready for release in the Jones catalogue, are "Wander With Me to Loveland," "Beautiful Land of Dreams" and "Don't Be Sad."

"CAROLINE" IN THE "GAITIES"

One of the outstanding song hits of the Shubert "Gaities of 1919," now playing to crowded and enthusiastic houses at the Forty-fourth Street Theatre, is no less a favorite than "Can't Yo' Heah Me Callin', Caroline?" This is the same melodious ear-haunting Southern serenade that Wm. H. Gardner and Caro Roma wrote some years ago, and that leaped into popularity over night, as it were. In the "Gaities of 1919" it is sung beautifully and with splendid effect by Irving Fischer, and never fails to get prodigiously encored. "Can't Yo' Heah Me Callin', Caroline?" is published by M. Witmark & Sons.

"VAMP" A HIT IN "OH, LOOK!"

The "Vamp," Byron Gay's big novelty song hit, is being sung by the Dolly Sisters in the production "Oh, Look!" which played at Washington last week. All of the daily newspapers commented upon the clever number, and several pronounced it the big hit of the entire production.

PURCELL HAS VON TILZER ACT

Charles Purcell, the light opera tenor, is at Keith's Boston theatre this week, where he is scoring big with an act in which the Harry Von Tilzer songs will predominate. The leaders are "Carolina Sunshine," "Sweeties" and "Every Tear Is a Smile."

TASCOT WITH MEYER COHEN

Tascot, one of the first of the rag-time singers to be heard in vaudeville twenty years or more ago, has for several years past been in the music business. He is now located in Chicago, where he is representing the Meyer Cohen Music Co.

WOOD WRITES COMEDY LYRICS

Leo Wood has written a new comedy double for the "Vamp," which is in big demand among the many singers of the novelty song hit.

MORT GREEN IN NEW JOB

Mort Green, for the past few months with B. C. Nice & Co., is now with the Gilbert & Friedland Co.

POWERS WRITES NEW SONG

Rodney Powers, has placed a new song called "I Knew We'd Meet Again" with the Bluebird Company.

TRADE-MARKING "MARY EARL"

The Shapiro-Bernstein Music Publishing Company has filed an application with the Commissioner of Patents in Washington in which the music publishing concern is seeking to register as a trade-mark the name "Mary Earl."

This name, as the application sets forth, is to be used by the Shapiro-Bernstein Company as an authorship pseudonym on musical compositions to be published by the Bernstein Co.

Whether or not the Shapiro-Bernstein Company intends to label all the new songs it acquires for publication from new writers with the "Mary Earl" pseudonym could not be learned, for at the Shapiro-Bernstein offices it was stated that Louis Bernstein, president of the concern, who would have charge of the matter, was out of town last Saturday.

IRISH SONG GOES BIG

Jos. W. Stern & Co. appear to have picked the right time for the right song. Their new publication, "Let's Help the Irish Now," is proving a hit, and no doubt it owes some of its popularity to the eminence of "Free Ireland" and President de Valera in the public opinion at this time. Many noted vaudevillians are daily informing the Stern professional offices of their success with this number, and more are constantly adding it to their repertoire. It registers so complete a success everywhere that most of its users figure on retaining it for some time to come. Larry Kelly, now being featured on the Pantages, describes "Irish" as a wonder, and states that he "will keep it on indefinitely."

GILBERT TO STAMP COPIES

All of the published copies of the new Gilbert and Friedland number, "Dreamy Amazon," will bear the fac-simile autograph of its composer, L. Wolfe Gilbert. The number, which Mr. Gilbert believes to be one of the best of his big list of compositions, has already started out in a particularly attractive manner, and Mr. Gilbert is having each copy stamped in order that there may be no confusion in regard to its originality. Another number of similar title is out, and to prevent the purchaser from being misled, Mr. Gilbert has adopted the signature idea.

FEIST MEN BACK FROM FRANCE

Frank Novak, who returned recently from France, is back in charge of the Cincinnati office of Leo Feist, Inc., a position he had to leave when called for overseas service with the A. E. F. With him is Billy White, who also saw foreign service with the 5th Division. Novak was with the 90th Division, and both he and White were in the front lines during the big drive of the Americans just before the armistice was signed.

BOB MILLER PLACES SINGERS

Bob Miller, of the Leo Feist, Inc., professional department, has finished his concert engagements with the Newark Band, and is back at the Feist offices again. During the past week he placed seven singers on the Loew Circuit.

HERBERT LOWE IN VAUDEVILLE

Herbert Lowe, a pianist formerly with the Harry Von Tilzer Music Co., is now in vaudeville, furnishing the accompaniments in the George MacFarlane act.

FEIST HAS SHORTEST TITLE

A recent song release from Leo Feist, Inc., is a novelty number which enjoys the distinction of possessing the shortest title on record. It is by Byron Gay, writer of the "Vamp" and "Sand Dunes" and is called "O."

REMICK OPENING NEW OFFICES

Jerome H. Remick & Co. are opening new branch offices in St. Louis and New Orleans.

SONG LEADERS WANT GOOD POPULAR SONGS

Community Organizers for Singing Looking for Clean Melodious Numbers For Use in Their Concerts

A practical effect of the war-time community singing on the style of popular song writing is reflected by the trend observed in the new issues of the various publishers. Until we entered the war popular songs had not been used for community singing, but the desire of the public at home to sing the same songs that the boys in the service were singing led to the general use of the popular songs in community sings. Now that the war period is over, those who are interested in the stimulation of community singing see the wisdom of continuing the use of popular songs, for these provide an entering wedge for the singing among varied groups, not only in large gatherings, but among the factories, department stores, etc., reaching some people to whom popular songs are possibly the only familiar music. For instance, the War Camp Community Service, which has about seventy community organizers for singing in the field, is desirous of retaining for community singing the best popular songs that are issued from time to time. Such songs are those which have a really good substantial melody and wholesome words.

Those who are guiding the community music movement feel that the great impetus which has been given to the popularization of good numbers by community singing may suggest to the publishers the advisability of issuing more and more songs of similarly serious musical value. However, some numbers which are melodically suited to community singing are not adapted to this purpose because the text is either too mushily sentimental or else too risqué.

An ultra-syncopated song is difficult to teach to a crowd. The most suitable songs, therefore, are those which are in straight four-four or waltz time, or in a lively march rhythm, either two-four or six-eight.

The promulgators of community singing hope that the increased writing of more popular songs with really good melodies will be encouraged by the publishers along the line of including a larger proportion of such numbers among their yearly issues. The extent of the public that is being created for such songs through community singing is indicated by the fact that in the first seven months of 1919 the estimated attendance at community sings conducted under the auspices of War Camp Community Service alone was 11,033,745.

"DIDN'T WANT ME" GROWS UP

"You Didn't Want Me When You Had Me (So Why Do You Want Me Now?)" a Jos. W. Stern & Co. song, has grown up quickly. It is being heard all over the country already, and the new Stern professional offices in West Forty-sixth street report a heavy daily demand for the ballad. It has been described as a "powerful sob-ballad." At any rate, it carries an irresistible appeal, and gets across without any great amount of effort. Bernie Grossman, one of the writers of the number, is on duty at Stern's, and expresses himself as much more than pleased at the reception visiting professionals give his song.

\$1,000 FOR STANLEY MURPHY

Stanley Murphy, the songwriter who for the past six months has been ill in a sanatorium, was presented with a check for \$1,000 by J. H. Remick, while in town last week.

ROCKWELL HAS NEW JOB

Will Rockwell, formerly manager of the Boston office of Joe Morris, is now in charge of the band and orchestra department of the Gilbert & Friedland, Inc.

JONAS REVIVES AN OLD IDEA

Henry B. Jonas, who, according to his card, is a "scientific play analyst," comes forward with an idea for play producers which, if they can deliver, will net hundreds of thousands of dollars for the managers and incidentally fix himself up financially strong at the same time.

Henry claims to be able to read the manuscript of a play, and by the application of his scientific methods eliminate more than half of the play failures produced and place the manager in the position whereby he can guarantee the theatre-going public play values and satisfaction. He claims to be able to remove the play-producing business out of the gamble class and place it upon a safe and solid business foundation. The idea is great, and if Henry can deliver his future seems assured. There appears, however, to be some doubt in the minds of many as to the ability to pick the hits and the idea, while possibly new to the theatre managers, is an old one in the music game. Some eight or ten years ago Leo Feist advertised that he had a position open in his publishing business for a man that could pick hits. He didn't expect a 100 per cent. picker, but merely asked for one qualified to pick ten song successes a year. He would be supplied with an unlimited number of manuscripts from which to make his selections, and was to be allowed a fair number of misses. The big thing required was the selection of ten real hits during the twelve months. The remaining two months of the year the expert could call a vacation or a rest period, during which time he could get in good mental trim for the fall picking when the season opened. Oh! yes, the salary offered was a good one, \$1,000 a week the year round both during vacation time and throughout the period when the expert would be busy directing the professional department as to what particular song was ripe for exploitation. The job is still unfilled.

WRITERS SING OWN SONGS

Everyone knows what a clever writer of lyrics is J. Keirn Brennan, and everybody is rapidly coming to realize what a gifted melody writer is Bert Rule. The former is responsible for the lyrics of such great song successes as "Dear Little Boy of Mine," "A Little Bit of Heaven," "Good-bye, Good Luck, God Bless You," "Turn Back the Universe and Give Me Yesterday," "Have a Smile for Everyone You Meet," "Gates of Gladness" and the new Brennan-Ball ballad hit, "Let the Rest of the World Go By." Bert Rule, though a newcomer, is fast making a name for himself, and has already to his credit two such hits as "Have a Smile" and "Gates of Gladness." Both Brennan and Rule, being clever and versatile entertainers, have recently formed a vaudeville partnership, with results that are of the happiest kind, both for themselves and their delighted audiences. At the Keith's Bushwick Theatre, Brooklyn, all week, Brennan and Rule have been going over very big, singing most their own songs. In addition to "Have a Smile" and "Gates of Gladness," they have also added the new ballad hit already referred to, "Let the Rest of the World Go By," which the publishers, M. Witmark & Sons, believe will prove the biggest success they have ever published.

FEIST OPENS NEW BRANCH

Leo Feist, Inc., has opened a new branch office in Indianapolis, Ind. It is located at No. 122 Pembroke Arcade with Charles Cordray in charge. Mr. Cordray was manager of the Cincinnati office, which is now in charge of Frank Novak.

STERN OPENS NEW OFFICE

Jos. W. Stern & Co. have a branch office in San Francisco, Cal. Richard Arey is in charge, and his address is the Continental Hotel.

'T'WILL CHARM YOUR HEART

**You'll
Love
the
Rare
Melody**



**HERE'S
YOUR
COPY**

GET IT TODAY!

I Know What It Means To Be Lonesome
(I'm Lonesome So Lonesome For You)
By KENDIS, BROCKMAN and VINCENT

Moderato

VOICE

I nev - er to knew, I would miss you,
Hope seems to say, There'll come a day,
Un - til you went gain a way, see, —
Your smiles a - went gain a way, see, —
you were know to it me, too, My heart back, just seems to say: me.
Now My I love can is see, true, what and

CHORUS

I know what it means to be lone - some, I know how it feels to be
blue, I know what it means to long in my dreams for some - one, for
some - one, I've sighed and I've cried since we part - ed, There's no one knows
what I've gone through, I'd give all that I own, just to have you back
home, I'm lone - some, so lone - some for you.

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ORCHESTRATIONS ARE READY**

**You'll
Be
Lonesome
Without
It.**

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BOSTON
181 Tremont Street
PHILADELPHIA
Globe Theatre Building
NEW ORLEANS
115 University Place

LEO. FEIST, Inc.

711 Seventh Avenue, New York

CLEVELAND, Ellastone Bldg.
BUFFALO, 485 Main St.
PITTSBURGH, 311 Schmidt Bldg.

DETROIT, 213 Woodward Ave.
KANSAS CITY, 1125 Grand Ave.
LOS ANGELES, 836 San Fernando Bldg.

ST. LOUIS
Calumet Building
SAN FRANCISCO
Pantages Theatre Building
MINNEAPOLIS
Lyric Theatre Building
SEATTLE
301 Chickering Hall

BURLESQUE

CLUB PRES. IS NOW UP ON CHARGES

HAS UNTIL OCT. 1 TO ANSWER

At a special meeting of the Burlesque Club held at that organization's headquarters on Forty-seventh street on Tuesday night of last week, charges were preferred against the president of the club, Henry C. Jacobs, of the theatrical firm of Jacobs and Jermon, and a letter was sent to him to appear before the Board of Governors on Oct. 1 to answer the charges. His failure to appear will be accepted as his resignation.

An election of officers was held to replace those who had resigned, and a new Board of Governors were elected to take the place of the old board. Benjamin F. Kahn, owner of the Union Square Theatre, was elected treasurer in place of Dan Dody and Lou Sidman was elected secretary in place of Al Singer. The new Board of Governors are James C. Sutherland, manager of the Casino Theatre, Brooklyn; Frank Eldredge, the printer; Phil Dalton, an insurance broker; Harry Rutter, a booking agent, and Lou Lesser, of the National Burlesque Circuit.

An investigating committee was appointed to revise the By-Laws and to adjust the finances of the club. On this committee are August Dreyer, chairman; Brad Sutton, B. F. Kahn, Will Roehm, Lou Lesser and Phil Dalton.

The meeting, which was presided over by Will Roehm, and at which there were present about thirty club members, charges were brought against the president for neglect of duty by Meyer Harris. The Harris charges were presented in writing as follows:

Board of Governors, Burlesque Club, New York.

Gentlemen: I wish to prefer charges as a member in good standing against Henry C. Jacobs, president of our organization, and request a special meeting to hear my charges, which are based on his refusal to perform the duties of his office as presented by our by-laws and constitution.

I request Mr. Jacobs to appear within the specified time to defend my charges or expect you gentlemen to take the action invested in your good offices and ask for his resignation.

(Signed) MEYER HARRIS.

Witness: Danny Goodman.

The trouble arose, it is claimed, when the former officers decided to close the club and put the furniture in storage when the landlord advanced the rent of the club rooms. This the officers, it is said, took on their own shoulders without consulting the members of the club. As the club was in good financial standing with a bank account of over fifteen hundred dollars, and more due the club for outstanding dues, the members who were in New York at the time were very indignant and a special meeting was called to take such action as possible to save the club. The president, treasurer and secretary were requested for their resignations, which the latter two complied with the request. The treasurer at once tied up the bank account for his own protection until a new treasurer had been elected. This was done at the last meeting, and the money is to be turned over to the present treasurer this week. In the meantime Doc Lothrop, of Boston, loaned the club money to carry it on until the club money was turned over.

Tom Ward was appointed the new steward of the club at the last meeting, and he took charge of the club rooms at once.

At the meeting tonight (Wednesday) a new president will be elected and the Board of Governors will present a new set of By-Laws.

(Continued on page 37.)

JULIUS BOOKBINDER MURDERED

CHICAGO, Ill., Sept. 26.—Julius Bookbinder, a well known burlesque agent, was killed at the Chicago State Hospital yesterday afternoon by another patient of the institution, Christian Hunt, colored, who, in an attempt to strangle Bookbinder with a pillow slip, broke several of his ribs and bruised his body. Bookbinder was confined recently to the institution after having been found on the street in a demented condition. The Actors' Fund will bury him. Bookbinder was about forty-three years of age and single. He was in burlesque for many years. He was with the Hurtig and Seamon shows as an advance agent for about eight years. His last burlesque engagement was last season, when he was ahead of Sim Williams' "Girls From Joyland" for two months at the beginning of the season. He later was second man for Griffith's "Hearts of the World," a film, assisting Fred Walters. He was also second man for the Jack Dempsey Carnival last Spring that Barney Gerard sent out over the country on one nighters for a month. He was recently doing work in the Middle West for "Broken Blossoms." Bookbinder was last seen around the burlesque headquarters in New York in July. His last address is given as 816 North Wells street, this city.

GOT LICENSE BUT DID NOT WED

DECATUR, Ill., Sept. 29.—When Earl C. Voyles and Miss Donathan Harris, one of the Mack Sennett Bathing Beauties, took out a marriage license last week, no ceremony followed. It was later disclosed that the reason was that the bride-to-be was but seventeen years of age. When the document was taken out, both parties gave their ages as twenty-two years. Voyles later confessed to the county clerk that Miss Harris was only seventeen years old and that he feared to marry her before getting the consent of her parents.

WARD WITH "LONDON BELLES"

ALBANY, N. Y., Sept. 29.—Harry (Dutch) Ward arrived here to-day and will open with the Rose Sydel "London Belles" at the Empire Saturday. He will work with Chester Nelson. Ward was booked by Ike Weber.

FRED IRWIN BUYS ESTATE

LOCUST POINT, N. J., Sept. 27.—Fred Irwin, burlesque owner, has purchased an estate of nine acres at this place, and is now living here.

His place is next to Gus Hill's estate.

IRLIN JOINS "SIGHT SEERS"

PITTSBURGH, Pa., Sept. 29.—Sid Irlin has joined "Blutch" Cooper's "Sight Seers," replacing Gene Lord. Oscar Liberman is the new musical director, replacing Geo. Keller.

GERARD SHOW BREAKS RECORD

TOLEDO, Ohio, Sept. 28.—The "Girls du Looks," at the Empire here played to \$6,907.00 last week, a record for that house.

"KEWPIE DOLLS" GET \$4,300

SPRINGFIELD, Mass., Sept. 29.—Tom Haward and his "Kewpie Dolls" played to over \$4,300 at the Plaza here last week.

ROBERSON SHOW CLOSSES

MANITO, Ill., Sept. 28.—The George C. Roberson Show closed here last night after a season of twenty weeks.

FRANK MACKEY CLOSSES

Frank Mackey did not work out his two weeks' notice, but closed at Kahn's Union Square last Thursday.

AM. BURLESQUE TO BE TRIED IN LONDON

C. E. TAYLOR TO PUT ON SHOW

Burlesque producers here are taking a deep interest in the plan of Charles E. Taylor, who is booked to sail for London within the next ten days, where he will produce an American burlesque show. This will be the first time that such a type of American show has ever been definitely planned for European presentation, and if the show goes over, it is known that a number of well-known burlesque producers here will immediately internationalize their activities.

Taylor will be associated in London with Leon Errol, who is at the present time appearing in a musical revue there, and who, not so many years ago, before he achieved a reputation as a comedian in Broadway musical shows was identified with burlesque, acting in the dual capacity of comedian and producer.

The experiment of producing American burlesque shows in Europe has in the past been planned by several well-known burlesque producers, chief among whom were Lawrence Weber and Max Spiegel, but no definite move in that direction was ever made.

If Taylor is successful with his show over there, he will extend his producing activities and present American burlesque shows in the larger cities throughout continental Europe.

Taylor, until two seasons ago, held a franchise over the American Wheel, his last show being "The Darlings of Paris." He disposed of his franchise to E. Thomas Beatty, who controls the Englewood Theatre in Chicago, where he also produces burlesque shows, being reckoned one of the most successful burlesque men in the Middle West.

EMORY TITMAN CONVICTED

Emory Titman, a burlesque fan who is acquainted with the majority of the performers in burlesque, proved to be the largest prisoner ever found in White Plains, where he was found guilty last week of grand larceny in the second degree. Titman, who weighs 608 pounds, net, was arrested in Philadelphia and was sent to White Plains, occupying four ordinary seats in a railroad coach that groined under his weight. He was convicted of passing a worthless check for \$100 on George Murphy, the feature comedian with the burlesque "Wonder Show" last year at the Empire City race track in Yonkers.

The doors of the Westchester County Jail were not wide enough to admit him, and the authorities, not wishing to break down part of the walls, had him taken to a hospital ward, where he will be confined until his trial comes up. Harry Bulger, on hearing of the arrest, sent a telegram suggesting that Titman be confined in the Polo Grounds.

AL RAYMO BOOKED

Al Raymo has been booked by Ike Weber for Sam Howe's "Sport Girls." He joins this week in Philadelphia.

BOOKED WITH MURRAY AND MACK

Roehm and Richards booked Gladys Sears and Ben Bryon with Murray and Mack's Show on Monday.

BELLE AND GREY GET LOEW TIME

Belle and Grey have been booked to play all of the Loew time in a new act.

"PARISIAN WHIRL" IS ONE OF THE BEST OF THE WATSON SHOWS

Billy Watson and his "Parisian Whirl" at the Columbia this week is one of the best shows Watson has given us in a long time. It is in two acts and four scenes.

There is one thing that is lacking this season, that we are so accustomed to seeing whenever Watson comes along, and that is, big women in the chorus. Watson has changed his policy and is now carrying a lot of pretty little ponies in the front line and larger girls in the rear, but no two hundred pounders.

Watson, who is working throughout the showing doing his Phillip Krausemeyer character, has his original "Grogan" with him again this season, Billy Spencer. This is his first appearance with Watson in six years, and it looks good to see them working together again. Watson, who has an original way of working, is most amusing, Spencer doing the same old "fad" with his misfit clothes, as of long ago, but a cleaner make-up was very entertaining.

Edgar Bixley opens as a tramp, portrayed a half dozen different comedy characters very well.

Phil Walsh and Harry Howe are the sons of Krausemeyer and Grogan, who are helping to spend the family coin. These boys fill the bill better than any we have seen in the parts in the past. They are neat looking chaps and both can put a song over. Harry Rappi does bits, but stands out when he offers a violin specialty. This young man simply cleaned up, his playing was repeatedly enjoyed.

Pearl Lawler is the prima donna. This is the first time we have seen her at the Columbia, and she was surely a success Monday afternoon. Miss Lawler is a stately young woman with a pretty form and a voice that is both pleasing and powerful. Her wardrobe is very elaborate, and she looks well in tights. Miss Lawler, if we remember correctly, was on the other circuit last season; she has lost weight since then, which has improved her appearance.

Violet Buckley, the ingenue, is an attractive looking brunette who displayed a rather pretty figure in a one piece bathing suit, in one of the numbers. Miss Buckley has improved since we last saw her, both in reading lines and putting her numbers over. She offers pretty dresses this season.

Pearl Turner does a French soubrette role very well. Her accent and style of working is very taking. Miss Turner is a pretty girl of a blonde type with a pleasing personality. Her chic way of putting over a number takes well. Her costumes are odd and in good taste for the part.

Watson and Spencer who are in Paris with their wives, to visit their sons, have their usual arguments, out of which they create considerable fun.

The "garter" bit pleased the way it was worked up by Watson, Spencer and Miss Turner. Watson was amusing the manner in which he got himself out of trouble in the "dancing" bit. In this he was assisted by the Misses Lawler and Turner.

Another amusing scene was the "Summer house" bit nicely worked up and it pleased immensely. Watson, Spencer and the Misses Lawler, Buckley and Turner were in this bit. The "hold up" bit went over the way Watson, Spencer and Bixley did it.

Spencer's Yiddish number took well. Few Irishmen would have the nerve to try to sing it, but he went through all right.

The "drinking" bit that put Krausemeyer and Grogan to sleep, brought back their old show to them in a dream. "Krausemeyer's Alley." There was the back drop, seen so often showing the alley. The girls in the old clothes, Howe and Miss Turner doing a tough dance, and Krausemeyer's daughter Katie with the baby. A quick change to the former scene with Krausemeyer and Grogan coming out of the stupor, ended the scene which was well presented and it met with the approval of the audience.

Miss Lawler's offering of Tosti's "Good-bye" gave this lady an opportunity to show the real value of her voice.

Howe was liked in his singing and dancing specialty. He is a dandy "hooper."

Watson has costumed his show in a harmonious blending of bright colors, and the scenery is gay in coloring effects and pleasing to the eye.

The "Parisian Whirl" is a corking good show and there is no doubt but what Watson will get the coin with it this season. SID.

IT'S A RUNAWAY YEAR FOR

HARRY VON TILZER

Leave it to Harry to hand you the goods when he is on the job, and he is there both ways from the middle this year with the greatest bunch of stage material of all kinds that he has ever published. Every song on this page has been tried and proven a success. Pick out the ones you think you can use and we'll shoot 'em on to you.

BETTER THAN "I WANT A DOLL." A CINCH HIT

Lyric By Andrew B. Sterling

Music By Harry Von Tilzer

THEY'RE ALL SWEETIES

MALE AND FEMALE VERSIONS
DOUBLES FOR TWO MEN OR TWO GIRLS
LOTS OF EXTRA CHORUSES

Beautiful Spotlight Song
Great For Quartette
CAROLINA SUNSHINE

The Most Beautiful
Irish Ballad in the Market

**EVERY TEAR IS A
SMILE IN AN
IRISHMAN'S HEART**

Lyric by Dan Sullivan
Music by Monte Carlo and
Alma M. Sanders

A Beautiful Obligation For High Class Singers
You Will Hear It Everywhere
CAROLINA SUNSHINE

Another
Missouri Waltz

**CAROLINA
SUNSHINE**

This is our Star Number
It's going to Sweep the Country
Lyric by WALTER HIRSCH
Music by
ERWIN SCHMIDT

Song and Instrumental
Great For Dumb Acts
CAROLINA SUNSHINE

**I AIN'T 'EN
GOT'EN NO TIME
TO HAVE THE BLUES**

A Great Harmony Song
A Great Patter Chorus

Wonderful Waltz For Orchestras and Bands
Beautiful Duet For Singers
CAROLINA SUNSHINE

AN OVERNIGHT HIT

WHOA JANUARY

(YOU'RE GOING TO BE WORSE THAN JULY)

A Song Full Of Laughs, Up To The Minute
By Andrew B. Sterling and Harry Von Tilzer

Van & Schenck's Big Hit

**OPEN UP THE GOLDEN GATES
TO DIXIE LAND**

Lyric by Jack Yellen

Still Going Big

**SOMEBODY'S WAITING FOR
SOMEONE**

This Ballad will Never Die

A Riot of Laughs

**WHEN MARIUTCH MAKS
DA SHIMMIE SHE WAB**

The Best Italian Song in Years By Sterling & Von Tilzer

Better than, Says I to Myself

**SURE AND IT'S ME THAT
KNOWS**

This is Some Real Irish Song

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Marion Murray is playing the Fisher time.

Minerva Gray has been signed for "Angel Face."

Rae Selwin has been engaged for a new production.

Lubovska opened at the Palais Royal on Monday night.

Rose Clark has rejoined Jack Hallem in "The Love Race."

Myers and Malden have been added to the cast of "Gloryanna."

Harry Sherwood has been signed for one of the "Flo Flo" companies.

Lew Dockstader has been routed to play all of the Eastern Keith time.

The Nora Sisters close at the Beaux Arts in Atlantic City this week.

Billy Abrams, formerly a cabaret entertainer, is going into vaudeville.

Helen Weer and May Vokes have been engaged for "Three Is a Crowd."

Florence Earle joined the cast of "She's a Good Fellow" in Philadelphia last week.

William Caryl has been engaged as chief casting director for the Messrs. Shubert.

Sully and Houghton have been routed to play all of the Keith time in the East.

Ben Bernie has been routed over the Eastern Keith houses by Lewis and Gordon.

Freda Leonard returned to the cast of "The Gaities" after an absence of one week.

Frank Folsom is to be business manager for "Fiddlers Three" when it takes to the road.

Grace Filkins, widow of the late Admiral Marix, U. S. N., is to return to the stage soon.

Clyde Cook has had his contract extended till the first of January by Charles Dillingham.

Elna Larrimore will play the leading feminine role in a southern "Scandal" company.

Horace Sinclair, Leon Frances and Catherine Ward have been engaged for "Fiddlers Three."

Marjorie Hast, who is appearing in her father's show, "Scandal," has had her salary doubled.

Alma Kruger has been engaged by Sothern and Marlowe for their season of Shakespeare.

Joe Opp is rehearsing with the "Passing Show of 1919," which opens at the Winter Garden soon.

Elliott Forman is going out ahead of one of the A. H. Woods' "Up In Mabel's Room" companies.

* Ted Lewis and his jazz band have been engaged for the "Midnight Frolic," beginning October 2.

Ted Lewis and his jazz band will be featured in both the Greenwich Village and Zeigfeld Follies.

Walker Whitesides in "The Master of Ballentrea" will be seen on Broadway later in the season.

Adrienne Hays, of Brookline, Mass., has joined Lew Fields' "Lonely Romeo" company at the Casino.

Edgar Dudley is engaging the cast for the Wayburn Revue, which opens soon at the Capitol Theatre.

ABOUT YOU! AND YOU!! AND YOU!!!

Miss Lillian Green, of the Strand Building, denies the report that she was married two weeks ago.

Alice Tabor, actress, was fined \$25 for speeding her automobile along the Queens Boulevard last week.

Charles Leland Marsh has been signed by G. M. Anderson for the juvenile role in "Frivolities of 1919."

Charles Murray Marchant, the coast vaudeville author, has established his headquarters in Seattle.

Clara Louise Moores is leading lady for Barry McCormick in "The Logic of Larry," a play by Willard Mack.

Mrs. John C. Miller, wife of a stage hand at the Riverside gave birth to a baby boy last Thursday.

Geo. Milton left New York Monday for Durham, N. C., to rejoin Gus Hill's "Bringing Up Father" company.

Ethel Barrymore will make her appearance in "Declasse" at the premiere on October 6 at the Empire.

Grace Emerson is making her entrance into vaudeville at the Brighton Theatre in Philadelphia this week.

Betty Kirkbride and Selma Marion have been engaged for the number two company of "Listen, Lester."

Jerry Dolliver, who has appeared in stock for a number of years, will shortly open in a new vaudeville act.

Stanley C. Ridges has been added to the cast of "A Lonely Romeo" in which Lew Fields is starring at the Casino.

Kittie Francis is paying her friends here a visit, prior to resuming her English touring contracts on Oct. 20.

George Gatts returned Wednesday from a business trip connected with his five attractions playing in the West.

Jerome and Herbert, who are now playing on the Orpheum time, have a route over the entire Orpheum Circuit.

Bartham and Sexton, together with Sammy Weston, have been engaged for G. M. Anderson's "Frivolities."

Jack Roseleigh and Frank Burbeck have been added to the cast of Bertha Kalick's "The Riddle Woman" company.

Ernest P. Jores, organist at the Audubon Theatre, has been engaged as chief organist at the Capitol Theatre.

Lee Kohlmar and Company have been booked by Lewis and Gordon to play all of the Keith houses in the East.

Florence Ashley de Longeue, wife of a French nobleman, returned to the stage last week in "A Lonely Romeo."

Peggy Bremen and Company are playing a route over all of the Eastern Keith houses, booked by Lewis and Gordon.

Ella Evans, one of the chorus girls in "Oh, What a Girl," is doing a specialty with Frank Fay, principal comedian.

Viola Lewis opens at Poli's Wilkes-Barre on Nov. 17 in a new act which is being handled by Lewis and Gordon.

Irene Fenwick has recovered from her recent illness, and is to start rehearsing shortly a new play for the Shuberts.

Marion Coakley will be featured in "A Daughter of Two Worlds," Walter Hast's dramatization of Leroy Scott's novel.

Gerald B. Spiro, formerly with the William Fox Enterprises, is now advertising manager for the B. S. Moss theatres.

Mae West has been engaged by Ned Wayburn as comedienne for the new Capitol Theatre's resident stock company.

Johnny Singer and his dancing dolls, and Ann Toddings will open at the Palais Royal on Oct. 13, booked by Sol Unger.

Ernest Truex is to star in a new comedy called "The Bashful Hero," which will have its premiere in Scranton on October 1.

Adora Andrews has been added to the cast of "Roley Boley Eyes," which opens at the Knickerbocker Thursday, the 25th.

Tyler Brooke and Mae Thompson have been added to the cast of "Angel Face," and will open in Philadelphia on October 6.

Albert Vertchamp, who has been doing concert work for the last six months, will re-enter vaudeville shortly with a violin act.

Hugh Cameron, Franklyn Hanna, Irving White and Letty Ford have signed with Edwin Carewe to appear in "The Rightful Heir."

"Noisy Boy" Evans, of the team of "Noisy Boy" Evans and Mae Nash, has been granted a divorce in the Chicago courts.

Mae Dare has abandoned her War Service Community work, and will return to Broadway in a production, to be named shortly.

Yerke's Jazzarimba Orchestra appeared at the last Sunday concert at the Winter Garden together with Sigrue Patterson, the dancer.

Gibson and Connelli have been booked to present their playlet, "The Honeymoon," by Aaron Hoffman, over the entire Orpheum time.

Sol Lesser, after a six months' stay in New York, has left for the Coast to visit his offices in San Francisco, Los Angeles and Seattle.

Fay Aarons, secretary to Lewis and Gordon and Max E. Hayes, has been engaged to marry August S. Sachs, a non-professional.

Helen Colline, who was slated to open in a new act at the Royal a few weeks ago, will open shortly in one of the local Keith houses.

Henrietta Crossman will tour the country in a new play called "The Critical Moment." The tour begins October 20 at Atlantic City.

Buck Pielert and Abbie Scofield are playing the Keith houses in the East with their juggling and balancing act, booked by Lewis and Gordon.

Lillian Green, who assists Nat Sobel in booking acts from offices in the Strand Building, will take up insurance writing this week as a side line.

Alexander Leftwich is writing a one-act spectacle for the Actors' Fidelity Benefit to be presented on Oct. 14 called "Yesterday's Thoughts of the Stage."

Sherman Van and Hyman are presenting a new act in vaudeville. They are playing an Eastern route on the Keith time. Max Hayes handles the act.

Johnny and Shirley Black will be seen shortly in a new scenic production. They will present the offering, written by Johnny Black, in vaudeville.

Henry Stanford, who was at one time

leading man for Sir Henry Irving, has been engaged by Sothern and Marlowe for their season of Shakespeare.

Billie Burke had as her guests twenty-four wounded soldiers from the Gun Hill Road Embarkation Hospital, at the Hippodrome last Friday afternoon.

Arvid Paulson, one of the first actors to enlist in the 27th Division, recently returned from overseas, and will soon be seen in a new Broadway production.

Margaret Bower, formerly connected with theatrical work in London, is now in charge of the fiction department of the Laura D. Wilck Agency in New York.

John Steel, the tenor singer now with the "Follies," has signed a long-term contract with Flo Zeigfeld. A large insurance on his voice has been taken out also.

Frank Bertrand, who played the Scotchman in "A Tailor Made Man" last season, has been engaged by Walter Hast to play a Scotch part in "The Master of Ballantree."

William Courtney, Anna Little, William McDuff, Frances Underwood, John Hefferman and Bert Chapman, will head the cast of the Chicago "Civilian Clothes" company.

Florence Roberts will start a tour of vaudeville under the direction of M. S. Bentham in "Where Journeys End, Lovers Meet," a dramatic playlet by John Oliver Hobbs.

Tom Powers has signed with Flo Zeigfeld to play a role in "Caesar's Wife." Powers recently arrived from England, having served in the Canadian Aviation Forces.

Allen, Clifford and Barry, Godfrey and Henderson, "Submarine F. 7," and The Royal Four have been booked for a tour of the Loew and Moss circuits by Harry Pincus.

Harry C. Shunk, who was for many years featured with Dumont's Minstrels and the Al. G. Fields' Minstrels, will make a vaudeville debut shortly in a novelty single act.

Olin Howland, Lynn Overman, Helen Groody, May Bronte, Marjorie McClintock, Frances Hirsch and Bernice Victory will support Charlotte Greenwood in "Linger Longer, Letty."

Nolan Leary, the juvenile and light comedian, who was with the artillery of the 3rd Division in France, and recently attached to the Over There Theatre League, returned to New York last week on the Northern Pacific.

Ernest Glendinning, who appears in the title role of "A Regular Feller," is directing rehearsals for Martin Brown's new comedy, "An Innocent Idea," a Charles Emerson Cook production.

Albert Vertchamp, the violinist, has completed a concert tour of the country and is preparing an act for vaudeville. He appeared at the Forty-fourth Street Theatre concert on Sunday evening.

Adele Rowland has been engaged by George Lederer to play the leading role in "Angelface," which will open shortly out of town, and which will come to New York after a short preliminary tour.

Martin Harvey has renewed his contract for "The Lowland Wolf" (Marta of the Lowlands) for three years with Marburg and Gilpatrick. He will send out a No. 3 company and hopes to appear himself in the title role in London.

Bert Savoy and Jay Brennan, of Zeigfeld's "Nine O'Clock Review," will be seen in motion pictures shortly. They will go to Los Angeles for six weeks, during which they will partake in the filming of "The Roaring Forties."

EAST WEST N

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ST CHARLES HOTEL

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SINTON HOTEL

"WHEN THE
PREACHER
MAKES YOU
MINE"

"WHEN THE
PREACHER
MAKES YOU
MINE"

"OH! WHAT
A PAL
WAS
MARY"

"OH! WHAT
A PAL
WAS
MARY"

"TAKE ME
TO THE
LAND
OF JAZZ"

"TAKE ME
TO THE
LAND
OF JAZZ"

"That's
WORTH
WHILE
WAITING
FOR"

"That's
WORTH
WHILE
WAITING
FOR"

"And He'd Say
OO! LA-LA
WEE
WEE"

"And He'd Say
OO! LA-LA
WEE
WEE"

"IN
ROOM
202"

"IN
ROOM
202"

"MEADOW
BROOK
WALTZ"
Instrumental

"MEADOW
BROOK
WALTZ"
Instrumental

"WHEN THE
PREACHER
MAKES YOU
MINE"

"WHEN THE
PREACHER
MAKES YOU
MINE"

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"NORTH"....."SOUTH"

BOUND TO BE A HIT WITH THESE SONGS

| | | | |
|----------------------------------------------------|----------------------------------------------|----------------------------------------------------|----------------------------------------------|
| | "WHEN THE PREACHER MAKES YOU MINE " | | "WHEN THE PREACHER MAKES YOU MINE " |
| "OH! WHAT A PAL WAS MARY" | | "OH! WHAT A PAL WAS MARY" | |
| "TAKE ME TO THE LAND OF JAZZ" | | "TAKE ME TO THE LAND OF JAZZ" | |
| "That's WORTH WHILE WAITING FOR" | | "That's WORTH WHILE WAITING FOR" | |
| "And He'd Say OO! LA LA WEE WEE " | | "And He'd Say OO! LA LA WEE WEE " | |
| "IN ROOM 202 " | | "IN ROOM 202 " | |
| "MEADOW BROOK WALTZ " <i>Instrumental</i> | | "MEADOW BROOK WALTZ " <i>Instrumental</i> | |
| "WHEN The PREACHER MAKES YOU MINE " | | "WHEN The PREACHER MAKES YOU MINE " | |

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DRAMATIC AND MUSICAL

Routes Must Reach This Office Not Later Than Saturday

"Adam and Eva"—Longacre, New York, indef.
 "An Exchange of Wives"—Bijou, New York, indef.
 "At 9:45"—Playhouse, New York, indef.
 "Better 'Ole"—Mr. and Mrs. Coburn—Booth, New York City.
 "Breakfast in Bed"—Plymouth, Boston, indef.
 "Bucules"—Park Square, Boston, Mass., indef.
 "Cappy Ricks"—Cort, Chicago, Ill.
 "Chu Chin Chow"—Century, New York (last two weeks).
 "Crimson Alibi"—Broadhurst, New York.
 "Carmelo's Ted"—Musical Comedy Co.—Gardner, Mason City, Ia.
 "Chin, Chin"—Bisbee, Oct. 1; Douglas, 2; El Paso, 3-5; San Antonio, 7-9; Galveston, 10; Houston, 11; Temple, 13; Waco, 14; Corsicana, 15; Ft. Worth, 16-18.
 "Civilian Clothes"—Morocco, N. Y., indef.
 "Challenge, The"—Selwyn, N. Y., indef.
 "Canary, The"—Colonial, Chicago, indef.
 "Clarence"—Hudson, N. Y., indef.
 "Dancer, The"—Harris, New York, indef.
 "Dark Rosalind"—Manhattan Opera House, New York City, indef.
 "Experience"—Majestic, Boston, 2-9; Oct. 11.
 "First is Last"—Maxine Elliott, N. Y., indef.
 "Five Million, The"—Lyric, New York City.
 "Grace George"—Vanderbilt, New York City, indef.
 "Greenwich Village Follies"—Nora Bayes, New York, indef.
 "Gaities of 1919"—44th St., New York City.
 "Good Morning, Judge"—Shubert—Riviera, New York City 29-Oct. 4.
 "Gold Diggers"—The Lyceum, New York, indef.
 "Gallo Opera Co.—Chestnut St. Opera House, Phila., indef.
 "Hon. Sam Davis, The"—Adelphia, Phila., indef.
 "Hitchey Koo of 1919"—Colonial, Boston, indef.
 "Happy Days"—N. Y. Hippodrome, N. Y.
 "Herrman, Felix (Magician)—Lewiston, Oct. 1; Lebanon, 2; Carlisle, 3; Lancaster, 4; Columbia, 6; Chambersburg, 7; Hagerstown, Md., 8; Sunbury, Pa., 9; Scranton, 10-11; Lansford, 13; Reading, 14-15.
 "Jest, The"—Plymouth, N. Y., indef.
 "John Ferguson"—Fulton, New York City, indef.
 "Katy's Kisses"—Greenwich Village, N. Y. City, indef.
 "Listen Lester"—Illinois, Chicago, indef.
 "Lightnin'"—Gayety, New York City, indef.
 "Lonely Romeo"—Casino, N. Y.
 "La La Lucille"—Standard, N. Y. City, 29-Oct. 4.
 "Logic of Harry"—Walnut, Philadelphia, Pa., indef.
 "Miss Neelie of New Orleans"—Broad St., Philadelphia, Pa.
 "Moonlight Honeysuckle"—Henry Miller's N. Y. indef.
 "Masquerader, The"—Curran, San Francisco, Calif., 27-Oct. 4.
 "Monte Cristo, Jr."—Winter Garden, New York City.
 "Nighty Night"—Princess, New York City.
 "Nothing but Love"—Wilbur, Boston, Mass., indef.
 "Oh, What a Girl"—Shubert, New York, indef.
 "Oh, My Dear"—Wilbur, Boston, indef.
 "Oh, Girlie, Girlie"—Muscatine, Ia., 4; Burlington, 5; Fort Madison, 6; Monmouth, Ill., 7; Abingdon, 8; Kewanee, 9; Dixon, 10.
 "Prince There was, A"—Tremont, Boston, indef.
 "Roly-Boly Eyes"—Knickerbocker, N. Y., indef.
 "Regular Feller"—Cort, New York City, indef.
 "Royal Vagabond, The"—Cohan & Harris, New York City.
 "Roads of Destiny"—Lyric, Philadelphia, Pa., indef.
 "Sinbad"—Shubert, Philadelphia, Pa.
 "Scandals of 1919"—Forrest, Philadelphia, Pa., indef.
 "See-Saw"—Cohan, N. Y., indef.
 "Sunnysouth Co."—Chester, Ont., 3; Winchester, 4; Morrisburg, 6; Iroquois, 7; Prescott, 8; Athens, 9; Lansdowne, 10; Deseronto, 11.
 "Scandal"—39th Street, New York City, indef.
 "Sometime"—Shubert, Boston, indef.
 "Three Wise Fools"—Power's, Chicago.
 "Those Who Walk in Darkness"—48th Street, New York City.
 "Take It From Me"—Studebaker, Chicago.
 "Thunder"—Criterion, N. Y., indef.
 "Three Faces East"—Garlick Theatre, Phila., Pa., indef.
 "Up in Mabel's Room"—Woods, Chicago, Ill.
 "Up From Nowhere"—Comedy, New York City, indef.
 "Voice in the Dark, A"—Republic, New York.
 "Warfield, David"—Newport, R. I., Oct. 1; New London, Ct., 2; Springfield, Mass., 3-4.
 "Zeigfeld Follies"—New Amsterdam.

STOCK

Albee Stock, Providence, R. I., indef.
 Arlington Theatre Co.—Boston, Mass., indef.
 Alcazar Players—Portland, Ore., indef.
 Baker Players—Portland, Ore., indef.
 Blaney Stock—Yorkville, New York City.
 Belgrade Sadie—New Bedford, Mass., indef.
 Bessey, Jack, Stock—Peoria, Ill., indef.
 Brissac, Virginia, Stock—Strand, San Diego, Cal., indef.
 Brown, George, Stock—Whalen Park, Fitchburg, Mass., indef.
 Booth, Nellie, Players—Pittsburgh, Pa., indef.
 Brownell Stock—Dayton, O., indef.
 Byers, Fred, Stock—Waverly, N. Y., indef.
 Chicago, Stock—Altoona, Pa., indef.

ROUTE LIST

Crawford, Ed., Stock—Bath, Me., indef.
 Colonial Stock—Pittsfield, Mass., indef.
 Colonial Stock—Cleveland, O., indef.
 Dominion Players—Winnipeg, Manitoba, Can., indef.
 Durkin Stock—Skowhegan, Me., indef.
 Desmonde, Mae, Players—Scranton, Pa., indef.
 Del Lawrence Co.—Majestic, San Francisco, Cal., indef.
 Enterprise Stock Co.—Green Bay, Wis., indef.
 Forest Park Musical Stock—St. Louis, Mo.
 Grand Theatre Stock Co.—Tulsa, Okla., indef.
 Gardner Bros. Stock Co.—Palace, Oklahoma City, Okla., indef.
 Glaser, Vaughan, Musical Stock—Cleveland, O., indef.
 Hunt's Musical Stock—Boston, Mass., indef.
 Howard-Lorn Stock—National, Englewood, Ill., indef.
 Hawkins-Webb Co.—Regent, Muskegon, Mich., indef.
 Hawkins-Webb Co. (2)—Powers, Grand Rapids, Mich., indef.
 Keith Stock—Columbus, O., indef.
 Keith Players—Union Hill, N. J.
 Knickerbocker Players—Syracuse, N. Y., indef.
 Liscomb Players—Majestic, San Francisco, Cal., indef.
 Liberty Players—Strand, San Diego, Cal., indef.
 Liberty Players—Norumbega Park, Mass., indef.
 Lyceum Theatre Stock—Duluth, Minn., indef.
 Lyric Stock—Lincoln, Neb., indef.
 Lyric Theatre Players—Hamilton, Can.
 MacLean, Pauline, Stock—Celeron Park, N. Y.
 Myrtle-Harder Co.—Shamokin, Pa., 22-27.
 Majestic Theatre Stock—Los Angeles, Cal., indef.
 Manhattan Players—Rochester, N. Y., indef.
 Marshall Stock—Washington, D. C., indef.
 Minturn Stock—Milwaukee, Wis., indef.
 Morosco Stock—Los Angeles, Cal., indef.
 Orpheum Players—Montreal, Can., indef.
 Otis Olive Players—Montreal, Can., indef.
 Park Theatre, Stock—Utica, N. Y., indef.
 Permanent Players, Orpheum—Moose Jaw, Sask., Can., indef.
 Piney Theatre Stock—Boise, Idaho, indef.
 Poli Players—Springfield, Mass., indef.
 Poli Players—Waterbury, Conn., indef.
 Poli Players—Wilkes-Barre, Pa., indef.
 Poli Players—Worcester, Mass., indef.
 Robins Players—Toronto, Can., indef.
 Royal Stock Co.—Vancouver, B. C., Can.
 Shipman Co., Bert.—Hot Springs, Ark., indef.
 Savoy Players—Hamilton, Can., indef.
 Spooner, Cecil—Miner's Bronx, New York City, indef.
 Stevenson Musical Stock—Hartford, Conn., indef.
 Taylor Musical Stock—Penacook, N. H., indef.

COLUMBIA WHEEL

Al Reeves Show—Gayety, Toronto, 29-Oct. 4; Gayety, Buffalo, 6-11.
 Abe Reynolds's Revue—Star and Garter, Chicago, 29-Oct. 4; Des Moines, Iowa, 5-9.
 Best Show in Town—Casino, Philadelphia, 29-Oct. 4; Miner's 149th St., New York, 6-11.
 Ben Welch—Bastable, Syracuse, 29-Oct. 1; Lumberg, Utica, 2-4; Gayety, Montreal, 6-11.
 Behman Show—Grand, Hartford, 29-Oct. 4; Jacques, Waterbury, 6-11.
 Beauty Trust—Gayety, Detroit, 29-Oct. 4; Gayety, Toronto, 6-11.
 Billy Watson's Parisian Whirl—Columbia, New York, 29-Oct. 4; Empire, Brooklyn, 6-11.
 Bon Tons—Gayety, St. Louis, 29-Oct. 4; Star and Garter, Chicago, 6-11.
 Bowery—Star, Cleveland, 29-Oct. 4; Empire, Toledo, 6-11.
 Bostonians—Casino, Brooklyn, 29-Oct. 4; Empire, Newark, 6-11.
 Burlesque Review—Stamford, Ct., Oct. 1; Park, Bridgeport, 2-4; Newburg, N. Y., 6-8; Poughkeepsie, 9-11.
 Burlesque Wonder Show—Empire, Toledo, 29-Oct. 4; Lyric, Dayton, 6-11.
 Dave Marion Show—Empire, Brooklyn, 29-Oct. 4; People's, Philadelphia, 6-11.
 Follies of the Day—Newburg, N. Y., 29-Oct. 1; Poughkeepsie, 2-4; Gayety, Boston, 6-11.
 Girls a la Carte—Jacques, Waterbury, 29-Oct. 4; Hurtig & Seamon's, New York, 6-11.
 Girls of the U. S. A.—Berchell, Des Moines, 29-Oct. 2; Gayety, Omaha, 6-11.
 Girls De Looks—Lyric, Dayton, 29-Oct. 4; Olympic, Cincinnati, 6-11.
 Golden Crooks—Gayety, Boston, 29-Oct. 4; Columbia, New York, 6-11.
 Harry Hastings Show—People's, Philadelphia, 29-Oct. 4; Palace, Baltimore, 6-11.
 Hello, America—Gayety, Rochester, 29-Oct. 4; Bastable, Syracuse, 6-8; Lumberg, Utica, 9-11.
 Hip-Hip-Hooray—Empire, Newark, 29-Oct. 4; Casino, Philadelphia, 6-11.
 Lew Kelly Show—Majestic, Jersey City, 29-Oct. 4; Perth Amboy, 6; Plainfield, 7; Stamford, Ct., 8; Park, Bridgeport, 9-11.
 Liberty Girls—Miner's 149th St., New York, 29-Oct. 4; Casino, Brooklyn, 6-11.
 Maids of America—Gayety, Washington, 29-Oct. 4; Gayety, Pittsburgh, 6-11.
 Million Dollar Dolls—Open 29-Oct. 4; Gayety, St. Louis, 6-11.
 Mollie Williams Show—Palace, Baltimore, 29-Oct. 4; Gayety, Washington, 6-11.
 Oh, Girl—Hurtig & Seamon's, New York, 29-Oct. 4; Orpheum, Paterson, 6-11.
 Peek-a-Boo—Gayety, Buffalo, 29-Oct. 4; Gayety, Rochester, 6-11.
 Roseland Girls—Gayety, Omaha, 29-Oct. 4; Gayety, Kansas City, 6-11.

Rose Sydel's London Belles—Empire, Albany, 29-Oct. 4; Casino, Boston, 6-11.
 Sight-Seers—Gayety, Pittsburg, 29-Oct. 4; Park, Youngstown, 6-8; Grand, Akron, 6-11.
 Social Maids—Olympic, Cincinnati, 29-Oct. 4; Columbia, Chicago, 6-11.
 Sporting Widows—Park, Youngstown, O., 29-Oct. 1; Grand, Akron, 2-4; Star, Cleveland, 6-11.
 Star and Garter—Columbia, Chicago, 29-Oct. 4; Gayety, Detroit, 6-11.
 Step Lively, Girls—Orpheum, Paterson, 29-Oct. 4; Majestic, Jersey City, 6-11.
 Twentieth Century Maids—Gayety, Montreal, 29-Oct. 4; Empire, Albany, 6-11.
 Victory Belles—Gayety, Kansas City, 29-Oct. 4; open, 6-11; Gayety, St. Louis, 13-18.

AMERICAN WHEEL

All Jazz Review—Gayety, Minneapolis, 29-Oct. 4; Gayety, Sioux City, 6-11.
 Aviator Girls—Plaza, Springfield, 29-Oct. 4; Grand, Worcester, 6-11.
 Broadway Belles—Lyceum, Washington, 29-Oct. 4; Trocadero, Philadelphia, 6-11.
 Beauty Review—Century, Kansas City, 29-Oct. 4; open, 6-11; Standard, St. Louis, 6-11.
 Blue Birds—Gayety, St. Paul, 29-Oct. 4; Gayety, Minneapolis, 6-11.
 Cabaret Girls—Gayety, Baltimore, 29-Oct. 4; Lyceum, Washington, 6-11.
 Crackerjacks—Gayety, Newark, 29-Oct. 4; Army, Wrightstown, 6-11.
 Dixon's Big Review—Binghamton, N. Y., 29-Oct. 1; Niagara Falls, 2-4; Star, Toronto, 6-11.
 Edmond Hayes Show—Broadway, Camden, N. J., 29-Oct. 4; Majestic, Wilkesbarre, 6-11.
 Follies of Pleasure—Olympic, New York, 29-Oct. 4; Gayety, Brooklyn, 6-11.
 French Follies—Bijou, Philadelphia, 29-Oct. 4; Empire, Hoboken, 6-11.
 Girls from the Follies—Cadillac, Detroit, 29-Oct. 4; Englewood, Chicago, 6-11.
 Girls from Joyland—Gayety, Brooklyn, 29-Oct. 4; Gayety, Newark, 6-11.
 Girls, Girls—Majestic, Scranton, 29-Oct. 4; Binghamton, 6-8; Niagara Falls, 9-11.
 Grown Up Babies—Lyceum, Columbus, O., 29-Oct. 4; Victoria, Pittsburg, 6-11.
 Jazzy Babies—Star, Toronto, 29-Oct. 4; New Jersey, Buffalo, 6-11.
 Kewpie Dolls—Grand, Worcester, 29-Oct. 4; Howard, Boston, 6-11.
 Lid Lifters—Gayety, Sioux City, 29-Oct. 4; Century, Kansas City, 6-11.
 Midnight Maids—Haymarket, Chicago, 29-Oct. 4; Gayety, Milwaukee, 6-11.
 Mischief Makers—Penn Circuit, 29-Oct. 4; Gayety, Baltimore, 6-11.
 Monte Carlo Girls—Victoria, Pittsburg, 29-Oct. 4; Penn Circuit, 6-11.
 Oh, Frenchy—Park, Indianapolis, 29-Oct. 4; Gayety, Louisville, 6-11.
 Pacemakers—Star, Brooklyn, 29-Oct. 4; Plaza, Springfield, 6-11.
 Parisian Flirts—Army, Wrightstown, 29-Oct. 4; Bijou, Philadelphia, 6-11.
 Pat White's Show—Gayety, Louisville, 29-Oct. 4; Lyceum, Columbus, 6-11.
 Record Breakers—Empire, Hoboken, 29-Oct. 4; Star, Brooklyn, 6-11.
 Round the Town—Empire, Cleveland, 29-Oct. 4; Cadillac, Detroit, 6-11.
 Sliding Billy Watson—Gayety, Milwaukee, 29-Oct. 4; Gayety, St. Paul, 6-11.
 Social Follies—Majestic, Wilkesbarre, 29-Oct. 4; Majestic, Scranton, 6-11.
 Some Show—Englewood, Chicago, 29-Oct. 4; Haymarket, Chicago, 6-11.
 Sport Girls—Trocadero, Philadelphia, 29-Oct. 4; Broadway, Camden, 6-11.
 Stone & Pillard's Show—Standard, St. Louis, 29-Oct. 4; Terre Haute, 5; Park, Indianapolis, 6-11.
 Sweet Sweetie Girls—Howard, Boston, 29-Oct. 4; Olympic, New York, 6-11.
 Tempters—Open, 29-Oct. 4; Standard, St. Louis, 6-11.

PENN CIRCUIT

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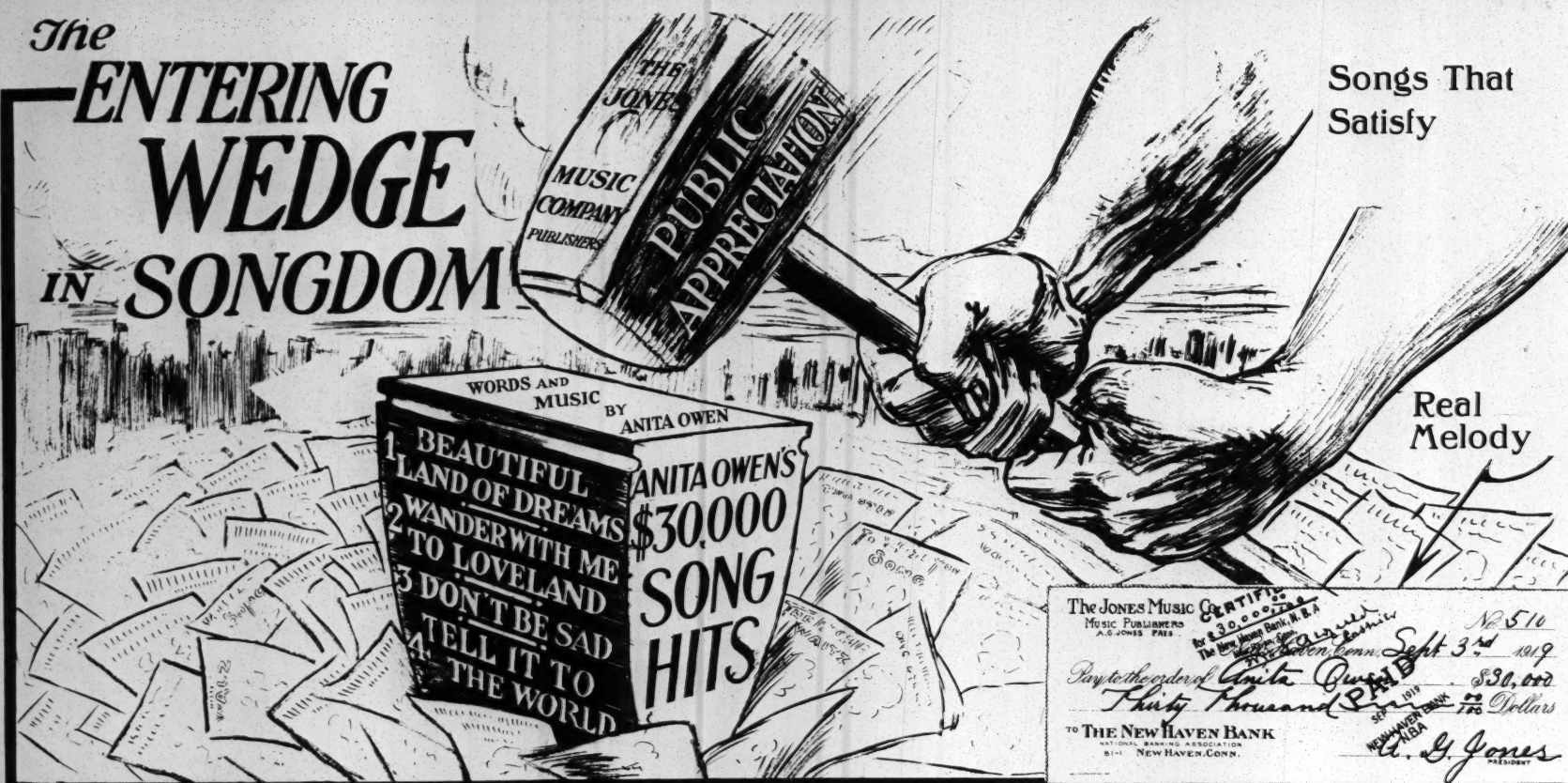
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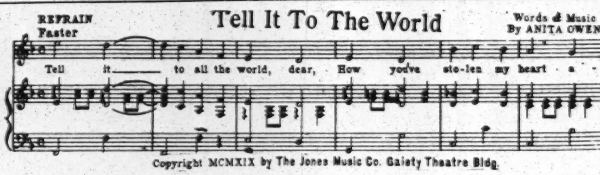
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Royal—Dickinson & Dragon—Herman & Shirley—Quixey Four—Dorothy Bronner—Harriet Remple & Co.—Regal & Moore.

BROOKLYN, N. Y.

Bushwick—Stanley & Burns—El Cota—Larry Reilly & Co.—"Mrs. W. Surprise"—"Kiss Me"—Elizabeth Murray—J. C. Nugent & Co.
Orpheum—U. S. Glee Club—Miller & Bradford—Willie Hale & Bro.—Rooney & Santley—Chas. Grapevint & Co.—Walter Brower—Patricola—Ames & Winthrop.

BOSTON.

Keith's—Raymond & Schram—Cressy & Dayne—Hermine Shone & Co.—Gautier's Bricklayers—J. & S. Leonard & Co.—Helen Jackley.

BUFFALO.

Shea's—"Creole Fashion Plate"—Sidney Phillips—Eddie Herron & Co.—Potter & Hartwell—Camilla's Birds—Howard & Clark—Hamilton & Barnes.

BALTIMORE.

Maryland—Emily Darrell—Burt Earle & Girls—Walter C. Kelly—Adelaide Bell & Co.—Ryan & Ryan—"Sculptor's Garden."

CLEVELAND.

Keith's—Ann Gray—"5000 a Year"—Henry Scott—Ashley & Dietrich—Lamont Trio—"Rainbow Cockat."—

CINCINNATI.

Keith's—Allan Rogers—"Old Time Darkies"—Challan & Keke—Adolphus & Co.

COLUMBUS.

Hippodrome—Alice Hamilton—Three Stewart Sisters—Smith & Austin—Bobbe & Nelson—Kingsley & Benedict Co.

DETROIT.

Temple—Santos & Hayes—Gretchen, Eastman & Co.—E. & E. Adair—Hughes Duo—La France Brothers—Belle Baker—Claire Atwood—Conkley & Dunlevy.

DAYTON.

Keith's—Owen McGivney—Chas. Ahearn & Co.—Bill Robinson—Diamond & Brenner—Peggy Bremen & Bro.—Maud Earle & Co.—Chong Hwa Four.

ERIE.

Colonial—Ward & Van—"Meanest Man in the World."

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Empress—Mary Howard & Co.—Clarke & Bergman—Reynolds & Donegan—Cartmell & Harris—Martin & Webb.

HAMILTON.

Lyric—Alice Lloyd—Billy Glason—Helen Gleason & Co.

INDIANAPOLIS.

Keith's—Eleanor & Williams—Sheldon & Dalley—Lew Hawkins—Toto—The Magleys—Sam Mann & Co.

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Keith's—Countess Verona—Brennan & Rule—Whipple, Huston & Co.—Four Maykows—Dunn Sisters—Chas. Semon—Johnson, Baker & J.

LOUISVILLE.

Keith's—Ray Eball & Bro.—Bob Hall.

MONTREAL.

Princess—Myers & Noon—Jazzland Naval Oct.—Piert & Scofield—Gallagher & Rolly—Geo. Yooman.

PROVIDENCE.

Keith's—Four Harmony Kings—Vallecita's Leopards—Lyda McMillan & Co.—"For Pity's Sake"—Elly—Elida Morris—Lewis & White—"Magic Glasses"—Jack Ingalls.

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Keith's—Sully & Houghton—Hooper & Burkhardt—McCormack & Wallace—Bert Baker & Co.—De Lano & Pike—Dave Kinder—Gertrude Dudley & Co.

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Keith's—Lee Kohlmar & Co.—Diane & Rubini—Cameron Sisters—H. & L. Elsworth—El Rey Sisters—Lew Dockstader—Duval & Symonds.

ROCHESTER.

Temple—Nitta Jo—O'Neil & Keller—Dave Roth—Marino & Maley—Cummings & White—Six Kirk-Smith Sisters—Togan & Geneva—Macart & Bradford.

TOLEDO.

Keith's—Marcia Lo—Libbonati—Stella Mayhew—M. & J. Dunedin—Primrose Four—Hugh Herbert & Co.

TORONTO.

Shea's—Jack La Vier—Columbia & Victor—Four Marx Bros.—Brown Sisters—Mabel McCane & Co.—Margaret Young—Chong & Moey.

WASHINGTON.

Keith's—Herbert's Dogs—Winston's Water Lilies—Fred Berrens.

WILMINGTON.

Garriok—Anna Held, Jr., & Co.—Earl & Mullen—Earl & Sunshine—Langford & Fredericks—Cranston La Salle—A. & S. Gold.

YOUNGSTOWN.

Hippodrome—Vera Sabine & Co.—Emmet De Voy & Co.—Maryland Singers—Eddie Ross—Burt Melrose—Everest's Circus—V. & E. Stanton—Tilyou & Rogers.

ORPHEUM

CHICAGO, ILL.

Palace—Barnes & Crawford—Geo. Macfarlane—Josephine & Henning—Jack Kennedy & Co.—Ruth Budd—Herschel Henley—Pisano—Fox & Ward—Saila Bros.

VAUDEVILLE BILLS For Next Week

Majestic—Irene Franklin—Florence Roberts & Co.—Geo. A. Moore—Bradley & Ardine—Fenton & Fields—Howard's Ponies—Eadel & Ramsden—Prosper & Maret.

State Lake—Gus Edwards & Co.—McLallen & Carson—Burns & Frabito—Marie Hart & Revue—Friscoe—Eddie Carr & Co.—Jas. Cullen—Frank Gabby.

CALGARY AND VICTORIA.

Orpheum—U. S. Jazz Band—Ergotti's Lilliputians—Weber & Ridnor—Lydell & Macey—Stephens & Hollister—Jimmy Savo & Co.—Robbie Gordone.

DES MOINES.

Orpheum—"Reckless Eve"—Elfreda Wynn—Murphy & White—Geo. Price—Van Cellos—The Bradnas—Mollie McIntyre & Co.

DENVER.

Orpheum—"Putting It Over"—McIntosh & Maids—Nell Lockwood—Tine Lerner—Long Tack Sam Co.—Lloyd & Christie.

DULUTH.

Orpheum—Shelagh Terry & Co.—Harry Holman & Co.—Arthur West & Co.—Lloyd & Wells—Garcinetti Bros.—Juggling Nelson—Venita Gould.

KANSAS CITY.

Orpheum—Harry Watson & Co.—Oliver & Olp—Hickey Bros.—Nelson & Chain—Mason & Forrest—E. T. Alexander—Chinese Brass Band.

LINCOLN.

Orpheum—Marguerita Sylva—Marion Harris—La Bernicia & Co.—Mike Bernard—Gallagher & Martin—Steve Juhasz—The Clintons.

LOS ANGELES.

Orpheum—Bessie Clayton & Co.—Lydia Barry—Will J. Ward & Girls—Boyce Comb—"Levitator"—Ray Snow—Royal Gascognes.

MILWAUKEE.

Palace—Nat Nazario Troupe—Andrew Mack—Bessie & Baird—"The Golden Bird"—Adams & Thomas.

Majestic—Blossom Seelye & Co.—Juliet—Briscoe & Raub—Stuart Barnes—O'Donnell & Blair—Phina & Co.—Leo Zarrell & Co.—Gruber's Animals.

MINNEAPOLIS.

Orpheum—Lambert & Ball—Eva Shirley & Band—Dunham & Edwards—Green & Myra—Williams & Mitchell—Brodean & Silvermoon—"Indoor Sports."

MEMPHIS.

Frank Dobson & Sirens—Patricola & Myers—Rockwell & Fox—Don Fong Gue & Haw—Elsie White—McRae & Clegg.

NEW ORLEANS.

Orpheum—Spanish Revue—Bernard & Duffy—Claudia Coleman—Cervo.

OAKLAND.

Orpheum—Alice Ellis & Co.—Regay & Lorraine Sisters—"Tango Shoes"—Carl Jörn—Ja Da Trio—Belgian Trio—Rud & Rusdale.

OMAHA.

Orpheum—Hyams & McIntyre—"Pianoville"—Oscar Lorraine—Arnaut Bros.—Madge Maitland—Lamberti—Gibson & Connell.

PORTLAND.

Orpheum—"Not Yet, Marie"—Martelle—Sidney & Townley—Donald Roberts—Farrell, Taylor & Co.—Fern, King & Co.—Jack Morrissey.

SEATTLE.

Orpheum—"Sweeties"—Comfort & King—Kharum—Albertina Rasch & Co.—Bob Tip & Co.—Melnotte Duo—Jas. J. Morton—Norwood & Hall.

SALT LAKE CITY.

Orpheum—Haig & Waldron—Heartland—"Current of Fun"—B. & J. Creighton—Haydn & Eccelle—The Vivians—Sutter & Dell.

SACRAMENTO, STOCKTON AND FRESNO.
Orpheum—Julius Tannen—Nash & O'Donnell—Ted Doner—Dunham & O'Malley—Geo. Kelly & Co.—Seebacks—Rosa King & Co.

SAN FRANCISCO, CALIF.

Orpheum—Stone & Kalisz—Honey Boys—Harry Breen—Maleta Bonconi—Sybil Vane—Mrs. Gene Hughes & Co.—Mue, Ellis—Bell & Wood—Tennessee Ten.

ST. PAUL.

Orpheum—Gertrude Hoffman—E. & J. Connolly—Espe & Dutton—Meredith & Snoozer—Three Jahns—The Sterlings.

ST. LOUIS.

Orpheum—Morgan Dancers—Sherman Van & Hyman—Al & F. Stedman—Mr. & Mrs. Melbourne—Nora Norene—Musical Hunters.

VANCOUVER.

Orpheum—Saranoff & Girls—The Sharrocks—Wm. Ebs—Kanazawa Japs—Lee & Cranston—Colour Gems—Carl Emmy's Pets.

WINNIPEG.

Orpheum—Harry Green & Co.—Ciccolini—Ben & Hazel Mann—Lillian Shaw—Flo & Ollie Walters—The Pickfords.

POLI CIRCUIT

BRIDGEPORT.

Plaza—Ralph & May—Lawrence & Klist—Gildea & Phillips. (Last Half)—Florenzo Due—"Clubmates."

Poli—Will H. Armstrong & Co.—Jim & Marion Harkins. (Last Half)—Martin & Florence—Robb & Whitman—Brown, Cardner & Barnett—Charlie Wilson—J. Rosamond Johnson & Co.

HARTFORD.

Palace—Martin & Florence—Dotson—Foley & La Tour—Olson & Johnson—Jas. & Bessie Alkens. (Last Half)—Suzanne & Ernest—Eckert & Moore—Andre Sisters & Poole—Loney Haskell.

NEW HAVEN.

Palace—Suzanne & Ernest—Robb & Whitman—Echoes. (Last Half)—Smith & King—Will H. Armstrong & Co.—Jim & Marion Harkins. Bijou—Florenzo Due—Charlie Wilson—Brown Gardner & Barnett. (Last Half)—Lawrence & Klist—Gildea & Phillips.

SPRINGFIELD.

Palace—Frank & Ethel Carmen—Alexander & Mack—Andre Sisters & Poole—Swartz & Clifford—"On the High Seas." (Last Half)—Margot Francis & Co.—Art Smith—Tracy & McBride—Shea & Carroll—"On the High Seas."

SCRANTON.

Poli—Chief Tenderhoe—E. J. Moore—"Oh That Melody." (Last Half)—Henry J. Kelly—Demarest & Collett—Three Nitos.

WATERBURY.

Poli—Art Smith—Ecker & Moore. (Last Half)—Jas. & Bessie Alkens—Dotson—Foley & La Tour—Olson & Johnson.

WILKES-BARRE.

Poli—Henry J. Kelly—Demarest & Collett—Three Nitos. (Last Half)—Chief Tenderhoe—E. J. Moore—"Oh That Melody."

WORCESTER.

Poli—Margot Francois & Co., Tracy & McBride—Loney Haskell—J. Rosamond Johnson & Co. (Last Half)—Frank & Ethel Carmen—Swartz & Clifford—"Echoes."

Plaza—Smith & King—Shea & Carroll—"Clubmates." (Last Half)—Ralph & May—Alexander & Mack.

PROCTOR CIRCUIT

NEW YORK CITY.

Fifth Avenue—E. Schuyler—Dale & Burah—Nolan & Nolan—Jarow—Fashion Minstrels—Ed Heron & Co.—Grant & Jones—"Poughkeepsie"—Morey Senna & Lee—Latell & Volks—"Yellow Sea"—C. Powell Co.

81st Street—Rob Hus & Partner—4 Harmony Kings—Madson & Keeler—Mr. & Mrs. Gov. Milde—Howard & Clark.

58th Street—McLettes—Eral & Mullen—Pala & Ballet—Monarch Com. 4—"League of Nations"—O'Rourke & Adelphi—J. & M. Harkins—Quinn & Caverly—Imp. Venetians—McNall & Ford—Ed. Hill—McHugh & Deane.

Harlem Opera House—Marconi Bros.—Tom Davis—Dan McGrew—Alf. Farrell—Rogers & Lum—Gillen & Mulcahy—Hallen & Fuller—Green & Latell—Cunningham & Bennett.

23rd Street—Loney Haskell—Pique & Fellows—Wyatt's Lads & Lassies—"Wild Night"—Doonson & Baker—Noodles Fagan—Alex. Carp—Tom Davies—LaRose & Lane—Bert Howard.

125th Street—"Poughkeepsie"—Latell & Volks—Bernard & Merritt—Sailor Lanning—Nevis & Mayo—Mel Klee—Wyatt's Lads & Lassies—Rudolph—Fern & Davis.

Mt. Vernon—Rudolph—Cunningham & Bennett—C. Powell & Co.—"Chicken Chow Mein"—Joe Laurie—Irving Berlon—"For Pity Sake"—Creole Fashion Plate—Nolan & Nolan.

Yonkers—J. & M. Harkins—Hope Eden—Quinn & Caverly—"Miss Venus"—Dixon & Gilbert—Harry Cooper—Pala & Pallet—Grey & Oldrose.

BROOKLYN, N. Y.

Halsey—Postos—J. & B. O'Brien—Mr. & Mrs. Emmett—Garfield & Smith—Pritchard Nash & Perrilles—Dolce Sis. & Donegan—D. Southern 3—Brown, Bartlett & Welsey—Nancy Boyer—Dixon & Mack—Vine Daly—"New Teacher."

Prospect—"For Pity Sake"—El Rey Sis.—Fern & Davis—Grey & Old Rose—Montgomery & Allen—Mabel Burke—Dale & Bursh—Regal & Moore—Ben Bernie—Fashion Minst.—Jos. B. Carson Co.

Greenpoint—Harry Cooper—Regal & Moore—Homer Miles Co.—Evans & Wilson—"Loveland"—Kinzo—Shelton Brooks—Joe Laurie.

ALTOONA, PA.

Evelyn & Donnelly—Charles Martin—Regal and Mack—Sterling 4—Rosette—Althoff Sisters—Al Ricardo—4 Aarens—Al Shayne—Tom Brown's Mus. Revue.

ALLENTOWN, PA.

Eddie Badger—U. S. S. Carolina 3—J. & W. Hennings—Clara Howard—Larimer Hudson Co.—Bolger Bros.—Bill Dooley—Jon. T. Doyle Co.—Nellottee & Leedum—Love Race."

ALBANY, N. Y.

Wire & Walker—Baker & Rogers—"The Cat"—Marshal Montgomery—Texas Com. 4—Beth Berl Co.—W. & H. Brown—Countess Verona—Ethel N. Hall—Weston & Eline—Little Cottage.

AUBURN, N. Y.

Clinton & Rooney—Coakley & Dunlevy—3 Rozellas—Cecil & Bernice—Green & LaFell—Kingsley Benedict—Barry Girls—Klass & Termini.

CANTON, OHIO.

Davis & Felle—Lottie Grooper—Walker & Dyer—Eddie Carr & Co.—"O Sweetie"—Six Musical Nosses.

CAMDEN, N. J.

Roy Harrah & Jacquellina—Crawford & Broderick—Will Oakland—Yates & Reed—J. Rosa Johnson—Ambler Bros.—Anger & Curtis Boys—Raymond Wiley—"Photo Playmates."

CHESTER, PA.

Gabby Bros. & Clark—Anger & Curtis Boys—Raymond Wiley—Woodrow Girls—"Photo Playmates"—Diamond & Daugh.—Worth Wayten 4—Will Oakland—Crawford & Broderick—"Melody Shop."

ELMIRA, N. Y.

E. J. Moore—Sylvester Family—Overseas Four—Acroplane Girls—Paul Brady—Shaw and Campbell—Chas. Gibbs—Bostock's Rid. School.

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Faber Bros.—Shayne & Calvert—Chas. Scofield Co.—Four Seasons—McCormick & Winehill—Seven Imperial Venetians—Levalos, The—Joe Sherman—A Gold Million—"Loveland"—Elsie Maine & Boys.

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Bolger Bros.—Bill Dooley—Jno. T. Doyle Co.—Melnotte & Leedum—"Love Race"—Eddie Badger—U. S. S. Carolina III.—J. & W. Hennings—Clara Howard—Larimer Hudson Co.

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Four Musical Lins—Friend & Downing—Curley & Hall—Clarke & Levere—"Clubmates."

HARRISBURG, PA.

Althoff Sisters—Al Ricardo—Four Arrens—Al Shayne—Brown's Musical Revue—Winton Bros.—Charles Martin—Florence Henry Co.—J. & I. Martin—"Beauty Vender."

HAZLETON, PA.

J. & I. Melva—Kambert & Watson—Huyler & Bann—Viola May & Sunbeams—Wells & Va. & West—Morgan & Gates—Garfield & Smith—Woodrow Girls.

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JOHNSTOWN, PA.

Ed Janis & Girls—Ferry—Zelava—Three Friends—Ele & B. Dwyer—Mack & Redding.

LANCASTER, PA.

Wells, Va. & West—Grey & Byron—Worth Wayten Four—Dare Bros.—J. Fitzhugh—Henry & Moore—Dunn & Valeska—"Buttercups."

NEWARK, N. J.

Frisco & Band—Morey Senna & Lee—Levalos—Creole Fashion Plate—"Yellow Sea"—Jack Rose—Glenn & Jenkins—El Rey Sisters—Montgomery & Allen—Alf. Farrell & Co.—Kitty Doner.

PHILADELPHIA, PA.

Wm. Penn—Grindell & Esther—Mullaly McCarthy Co.—Helen Jackley—Wilson Bros.—"Melody of Youth"—Prevost & Goellet—Marva Rehn—Rives & Arnold—Huyler & Bann—J. Rosa Johnson.

Grand Op. House—Madison & Winchester—Peterson Kennedy & Murray—Frozini—Kelso & Leighton—"Very Good Eddie"—Kennedy & Nelson.

Broadway—Reeves & Arnold—Gooda & Phillips—Paul Decker—"Some Bull"—Wilson Bros.—Lowe & Baker Sis.

Keystone—Three Nitos—Lang & Shaw—Holmes & Lavere—Billy Elliott—"Playmates."

Girard—Three Manning Sis.—Dunn & Valeska—Morgan & Gates—Grinde & Esther—Mullaly McCarthy—Noodles Fagan.

Nixon—P. Decker & Co.—J. & I. Martin.

ALLEGHENY, PA.

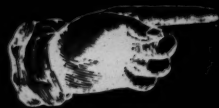
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(Open For Me)

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Writers of "I'm Forever Blowing Bubbles,"
"I Know What It Means To Be Lonesome," etc.

Man-y dreams I dreamt,
Ev-'ry day a year,
By the gold-en gate a-way out west,
Since I left the land of sun-ny clime,
Ev-'ry where are found,
Clouds have drift-ed by,
There I left the ones that I love best,
I'll be back in or-ange blos-som time.

CHORUS

Gold-en gate, Gold-en gate, by the sea,
wait-ing there for me
Some-one's wait-ing,
When my good ship comes a-sail-ing,
Hap-py I will be,
O-pen wide, swing a-side, Gold-en gate,
Hear me call-ing, call-ing to my mate,
So drive a-way sad-ness
Bring back the glad-ness,
Gold-en gate o-pen for me

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Green, M. & Green—Bary Girls—Kingsley Benedict—Geo. Yoemans—Chinese Jazz 3—Goslar & Luby—Cecil & Bernice—"The Cat"—Dobes & Welch—Miran Dogs.

SYRACUSE, N. Y.
Temple—"Modern Mirage"—Klass & Termini—Goslar & Luby—Wilcox LeCox Co.—Spencer & Williams—Miran Dogs—Camille Birds—Clinton & Rooney—"Meanest Man in World"—Rozellas, Geo. Yoemans—Chinese Jazz Trio.

TORONTO, CANADA.
Swain's Cockatoos—Courtney & Irwin—Duvall and Lee—Eight Vassar Girls—Tom Sawyer—Sam Yee Troupe.

TROY, N. Y.
W. & H. Brown—Count. Verona—Ethel M. Hall—Weston & Eline—Little Cottage—Wire & Walker—Baker & Rogers—Marsh, Montgomery—Finley & Hill—Texas Com. 4.

TRENTON, N. J.
Pasquale & Golden—Dayton—"Buttercups"—Henry & Moore—The Model—Dare Bros.—Manning Sisters—Grey & Bryan—Lee Stoddard—Gabby Bros. & Clark.

UTICA, N. Y.
Wilbur & Lyke—Green & Lafell—Gerals—Roland and Ray—"Meanest Man in the World"—Eddie Herne & Co.—Green Miller & Green—Spencer & Williams.

UNION HILL, N. J.
D. Southern Three—Brown Bartlett & Welsch—Dixon & Mack—Vine Daley—"Cold Turkey"—Postons—McDonald & Cleveland—Mr. & Mrs. Emmett, Prichard Nash & Pelletier—"The Spider."

WILKESBARRE, PA.
Lester Raymond Co.—Shirley Sisters—Three Beatties—Murray & Volk—Five American Girls—L. & B. Dwyer—Jackey & Billie—Three Twins—Allman and Nalley—Wilson Aubrey Co.

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Dave Kinder—Resista—Mardo & Hunter—Vaughn & Dreams—Ford & Hawett—Exposition Four.

Australian Stanley—Beauty Vender—Fargo & Richards—Four Avolos—Evelyn & Dolly—Phil Davis—Regal and Mack—Hendricks & Stone—Alex Sparks and Co.

INTERSTATE CIRCUIT

DALLAS, TEXAS.
Majestic—Payton Howard & Lizette—Young & Wheeler—Langdons—Francis Renault—Ernest Evans Revue—Dressler Klass & Sax—Les Genls.

FT. WORTH, TEXAS.
Majestic—Charles Edwards Trio—Ed Morton—Van & Carrie Avery—Whitfield & Ireland—"Potpourri"—Dawson Sisters & Stern.

HOUSTON, TEXAS.
Majestic—Ed & Lottie Ford—Embs & Alton—"On Manila Bay"—Meryl Prince Girls—Cahill & Romaine—Nathano Bros.

KANSAS CITY, MO.
Globe (First Half)—Dave & Lillian—Lyton & Emerson—Venetian Four—Weir & King—Delmar's Lions. (Last Half)—Frawley & Louise—Clifton & Dale—"Girl in the Moon"—Copper City Four—Princess Kalama.

LITTLE ROCK, ARK.
Majestic (First Half)—Lola Girle & Co.—Clark Silvernail—Frawley & Louise—Leroy Talma & Bosco. (Last Half)—Rio & Helmar—Fields & Wells—Rigoletto Bros.—Edith Clifford—Alla Moskova.

OKLAHOMA CITY, OKLA.
Lyric (First Half)—Miller & Capman—Davis & McCoy—Hal Johnson—John Neff—Rose Ellis & Rose. (Last Half)—Geo. & Lilly Garden—Arnold & Taylor—McLain Gates & Co.—Williams & Taylor—Vim, Beauty & Health.

PINE BLUFF, ARK.
Orpheum (First Half)—Enos Frazer—Fields & Wells—Betty Bond. (Last Half)—Clark Silvernail—Will Mahoney.

SAN ANTONIO, TEXAS.
Majestic—McConnell & Austin—Margaret Ford—"Heart of Annie Wood"—Lou & Gene Archer—Dainty Mame—Harry Jolson—Emma Francis & Arabs.

ST. JOE, MO.
Crystal (First Half)—Clifford & Marsh—Ben Hassan Troupe—Hutch & Lavelle—Duffy & Caldwell—Fitzgerald & Carroll. (Last Half)—Dave & Lillian—Lyston & Emerson—Venetian Four—Wier & King—Delmar's Lions.

TOPEKA, KAN.
Novelty (First Half)—Marales Toy Shop—Talbert & Fisher—"On the Mississippi"—Nelson Waring—"Old Soldier Fiddlers." (Last Half)—Monti & Parti—Ben Hanssian—Housch & Lavelle—Duffy & Caldwell—Fitzgerald & Carroll.

TULSA, OKLA.
Empress (First Half)—Rice & Newton—Ann Sutor—Nine Payne & Co.—Adler & Dunbar. (Last Half)—Burke & Betty—Lexey & Rome—Lematre, Hayes & Co.—Howard & Sadler—Hart & Diamond.

WICHITA, KAN.
Princes (First Half)—Geo. & Lilly Garden—Arnold & Taylor—McLain, Gates & Co.—Williams & Taylor—"Vim, Beauty & Health." (Last Half)—Morales Toy Shop—Talbert & Fisher—"On the Mississippi."

BUTTERFIELD CIRCUIT

BATTLE CREEK, MICH.
Bijou Theatre (First Half)—Florette—Temple Four—"Telephone Tangle"—Chase & LaTour—Three Belmonts. (Last Half)—Mario & Duffy—Sosman & Sloan—Four Jacks and a Queen—Nick Hufford—Guy Voyer & Co.—Prince Karmil.

BAY CITY, MICH.
Bijou Theatre (First Half)—Clayton & Clayton—Smith & Farmer—Adams & Guhl—Werner Amoros Trio. (Last Half)—Pictures.

FLINT, MICH.
Palace Theatre (First Half)—Alanson—Basil & Allen—"Days of Long Ago"—Sosman & Sloan—

Jean Moore—Buch Bros. (Last Half)—Clayton & Clayton—Simpson & Dean—Simms & Powers—"Laughing Lady"—Jed Dooley & Assistant—Four Musical Hodges.

JACKSON, MICH.
Orpheum Theatre (First Half)—Marr & Dwyer Girls—Simpson & Dean—Four Jacks and a Queen—Iskawa Bros. (Last Half)—Evans & Dean—Smith & Farmer—"Days of Long Ago"—Kenny & Hollis.

KALAMAZOO, MICH.
Regent (First Half)—Pictures. (Last Half)—Buch Bros.—Kerr & Ensign—"Billet 13"—Chase & LaTour—Chalkote Sisters.

LANSING, MICH.
Bijou (First Half)—Pictures. (Last Half)—Alanson—American Comedy Trio—"Telephone Tangle"—Adams & Guhl—Iskawa Bros.

SAGINAW, MICH.
Joffers-Strand (First Half)—"Laughing Lady"—Simms & Powers—Four Musical Hodges—American Comedy Trio—Chalkote Sisters. (Last Half)—Two Blondes—Temple Four—Mr. & Mrs. Thorne—Jean Moore—Werner Amoros Trio.

W. V. M. A.
CHICAGO, ILL.

Kedzie (First Half)—Three Weston Girls—Manning & Hall—Keating & Walton—Degnon & Clifton. (Last Half)—Two Carltons—Tracy, Palmer & Tracy—Suburbanites—Jack Rothall—"Oh Auntie."

Lincoln (First Half)—Paul Conchas Jr. & Co.—Calvin & Bath—Wanser & Palmer—Chick & Dry Harvey—"Oh Auntie." (Last Half)—Leroy & Leroy—Henry Horton & Co.—Chas. Olcott—Three to Fill.

American (First Half)—Bimbos—Billie & Dot—Gene Waters—Byron Bros & Saxo Band. (Last Half)—Paul Conchas Jr. & Co.—Galvin & Bath—Sam Ward—"Oh Auntie."

ALTON, ILL.
Hippodrome (First Half)—Pederson Bros.—Mary Whitman & Bays. (Last Half)—Lindeman Nelson Troupe—Roy La Pearl.

BILLINGS, MONT.
Babcock (First Half)—Leonard & Wright—Jere Sanford—Howard & Lewis—Louis Brocades. (Last Half)—Isabelle Miller—Bessie Babb—Esmerelda Webb Three—Alice Nelson & Co.—Jupiter Trio.

BELLEVILLE, ILL.
Washington (First Half)—Roy La Pearl—Robert & De Mont—Jean Boydell. (Last Half)—Polly Oz & Chic—Miller & May—Barry & Brighton.

CHAMPAIGN, ILL.
Orpheum (First Half)—Hamilton Bros.—Cys Erdman—Allen & Betty Leiber—Roy La Pearl—"That's Going Some." (Last Half)—Redmond &

Wells—"Two Sweethearts"—Fred Lewis—Powell Troupe.

CEDAR RAPIDS, IA.
Majestic (First Half)—Juggling De Arno—Tracy, Palmer & Tracy—Virginia Belles—Neal Amel—Robinson's Elephants. (Last Half)—Van Cello—Manning & Hall—Dorothy Vaughn—Nina Sullivan & Co.—Bert & Estelle Gordon—Among Those Present.

DULUTH, MINN.
New Grand (First Half)—Krenka Bros.—Daisy Dugas & Star Four—Gypsy Revue. (Last Half)—Chas. & Helen Polly—Edna May Foster & Co.—Brown's Musical Highlanders—Pat Barrett.

DECATUR, ILL.
Empress (First Half)—Jap the Wise Hound—Keating & Walton—"Two Sweethearts"—Hugo Lutgens—Powell Troupe. (Last Half)—Hamilton Bros.—Gus Erdman—Allen & Betty Layber—Roy La Pearl—"That's Going Some."

DAVENPORT, IA.
Columbia (First Half)—Frear, Baggett & Frear—Dolly Kay—Rita Mario Orchestra—Neal Abel—Melvin Bros. (Last Half)—Ward & Dooley—Dorothy Vaughan—Arthur De Vay & Co.—Melody Garden—Skipper, Kennedy & Reeves.

EVANSVILLE, IND.
New Grand—Carradine's Animals—Manning Sisters—Welcome Home—Jeanne Boydell—Thos. Swift & Kelly—Kitamura Trio.

EAST ST. LOUIS, ILL.
Erber's (First Half)—Sebastian Merrill & Co.—Hiser & May—"Two Sweethearts"—Benny May. (Last Half)—Robert & De Mort—Jeanne Boydell—"Holiday in Dixie Land."

FT. WAYNE, IND.
Palace (First Half)—Tuscano Bros.—Capps Family—Watts & Hawley—Kalaullia's Hawaiians—Wills Gilbert & Co.—Avery & Rainey. (Last Half)—Paul La Varre & Co.—Four Nelsons—Bob Hall—C. & N. Cleveland—Rae Elmer Ball & Co.—Edward Hume & Co.

KOKOMO, IND.
Sipe (First Half)—Burke Bros. & Kendall, Three Weston Girls—Brennan & Davis—C. & M. Cleveland—Pederson Bros. (Last Half)—Rainey & Avery—Chick Tiny & Harvey—Moran Sisters—Ben Benny—Wills Gilbert & Co.

LOGANSPOUT, IND.
Colonial (Last Half)—Tuscano Bros.—Kalaullia's Hawaiians.

LIVINGSTON, MONT.
Leonard & Wright—Jere Sanford—Louis Brocades—Howard & Lewis.

LAFAYETTE, IND.
Family (Last Half)—Brennan & Davis—Three Westons Girls—Harahan & Grohs—James Lichter—Pederson Bros.

MINNEAPOLIS, MINN.
New Grand—Sigbees Dogs—Fields & La Adella.

MINNEAPOLIS, MINN.
New Palace (First Half)—Whitney's Operatic Dolls—Southern Saxophone Sextette—Robbins & Fulton—Carl Eugene Troupe. (Last Half)—Williams & Culver—"Among Those Present"—Geo. Randell & Co.

(Continued on page 31.)

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| Banvard, Bert | Cullen, Jas. H. | Eagle, Chas. T. | Hertzel, Jerry | Levy, Mrs. S. M. | Rice, Bartley |
| Buckleys, The 3 | Collins, Milt | Forster, Dick | Herdson, Coy | Leo & Stanley | Riley, John D. |
| Burke, Wally | Calvin & Thorn- | Frazer & Mack | Hemmelbrant, Al | Mokelke, Edw. | Sousby, A. |
| Barry, Leslie | ton | Forman, Frank | | Miller, Fred P. | Spink & Tate |
| Berry, Lieut. | Coleman, W. R. | Goldin & Horace | | McDonald, Frank | Sterling, Andy |
| Harry | Devine, Jas. A. | Glasgow, Jas. | | Montgomery, D. | Walters & Wal- |
| Burkhardt, Wald | Delaney, Robert | Golden, Al | | McIves, T. | ters |
| Campfield, Arthur | E. | Hill, Russell R. | | McCormick, Barry | Wilson, Clarence |
| Cross, Alex. | De Losse Night | Hart, Hal | | Newhart, Chas. | R. |
| | Owl Co. | Hynes, Mike | | Pendleton, Paul | Yockney, John |

LADIES

| | | | | | |
|------------------|--------------------|-----------------|------------------|-----------------|------------------|
| Archer, Winnie | Cleveland, Hazel | Gray, Maud | Kent, Helen | MacCabe, Mollie | Sweet, Dolly |
| Ames, Lucille | Craig, Sallie King | Garin, Jennie | La Cour, Maria | Nova, Sylvia | Sargood, Eva |
| Ager, Jane L. | Delaney, Margie | Grant, Julie B. | Lopes, Bonita | Newcomer, Edna | Thropp, Clara |
| Bennett, Grace | Dunbar, Edith L. | Hewitt, Lillian | Lockwood, Grace | Penney, Violet | Terry, Jeanette |
| Brums, Nina | Delmasine, Frank | Hill, Mrs. Edie | Luker, Eleanor | Parks, Bird | Verner, Cleo |
| Bennett, Billie | Dalton, Marjorie | Holmes, Norine | Lang, Peggy | Raymore, Edythe | Velle & Clarke |
| Barlow, May | Davenport, Mina | Jacques, Jeanne | Lockhart, Mabel | Rose, June | Warwick, Leah L. |
| Blanchard, Vera | Elliott, Hazel | Kelley, Evelyn | Miller, Marie H. | Raymond, Andrew | Williams, Jean |
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DEATHS OF THE WEEK

ADELINA PATTI died at Craig-y-nos Castle, London, last week, of heart failure, at the age of seventy-six years. The world famous opera prima donna was born in Madrid in 1843 and her real name was Adela Juana Maria. Although born in Spain, she was the daughter of Italian parents. Her father, Salvatore Patti, was a well known baritone in his day, and the girl seemed to inherit his merits as a singer. She was brought to the United States by her father at the age of seven, making her first appearance in Philadelphia at that age. She was a success from the start.

Salvatore Patti was the first teacher of the girl who later became the world-famous opera star and at an early age the little girl supported her family. Later she astonished both audience and critics with the ease with which she took high notes and scored a great operatic triumph in "Lucia." In this opera, she scored what was probably the greatest success of her great career. Violletta in "Traviata" is another role in which she became famous, in fact she scored in almost every opera written then. Her fame spread to London, then to other great European cities. She was the annual feature during the Covent Garden Season, much as Caruso is at the Metropolitan each year.

Following her first appearance in New York, she was engaged at a salary of \$100 per week, at that time a goodly sum. Ten years later, she sang in London for \$750 per week. She married Henri, Marquis of Caux at the age of twenty-five, but her matrimonial life was not a happy one and they separated after a year or so. In 1885, Patti secured a divorce from him and married Ernesto Niccolini, an Italian tenor. He died in 1898 and seven years later, she married Baron Cedarstrom.

Madam Patti possessed one of the world's greatest voices which combined with her great intelligence made of her the famous artist.

MRS. JENNIE MURPHY, wife of Henry C. Murphy, actor, and mother of the late Harold Lockwood, died last week at her home in New York City.

HIGH MASS

will be held Tuesday, Sept. 30th, at St. Patrick's Church, Montreal, Canada, for the late CHARLES FIGG, who died recently in Pittsburgh. May his soul rest in peace. Inserted by his pal, LILLIAN SMITH.

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THIS WEEK
BOSTONIANS
Next Week—LIBERTY GIRLS

EMPIRE THEATRE
Ralph Avenue and Broadway
THIS WEEK
DAVE MARION
Next Week—BILLY WATSON'S SHOW

GAYETY THROOP AVE.
BROADWAY
THIS WEEK
GIRLS FROM JOYLAND
Next Week—FOLLIES OF PLEASURE
Every Sunday—2 Big Concerts 2

Patricola

Scintillating Melodist

—ROUTE—

| | | |
|----------------------------------|--------------------------------------|----------------------------|
| Sept. 15—Keith's, Boston | Dec. 22—Palace, Milwaukee | Apr. 5—Keith's, Cincinnati |
| " 22—Keith's, Providence | " 29—State-Lake, Chicago (?) | " 12—Keith's, Indianapolis |
| " 29—Keith's Royal, N. Y. City | Jan. 5—Flint, Mich. | " 19—Keith's, Louisville |
| Oct. 6—Keith's Orpheum, Brooklyn | " 12—Battle Creek and Lansing, Mich. | " 26—Empress, Grand Rapids |
| " 13—Keith's Bushwick, Brooklyn | " 19—Fort Wayne, Ind. | May 3—Keith's, Toledo |
| " 20—Shea's, Buffalo | " 26—Keith's, Philadelphia | " 10— |
| " 27—Shea's, Toronto | Feb. 9—Maryland, Baltimore | " 17— |
| Nov. 3—Temple, Detroit | " 16—Lyceum, Canton, O. | " 24—Tulsa and Muskegon |
| " 10—Temple, Rochester | " 23—Keith's, Dayton, O. | " 31—Fort Worth |
| " 17—Dominion, Ottawa | Mar. 1—Keith's, Columbus | June 7—Dallas |
| " 24—Princess, Montreal | " 8—Davis, Pittsburgh | " 14—Houston |
| Dec. 1—Lyric, Hamilton, Can. | " 15—Keith's, Cleveland | " 21—San Antonio |
| " 8—Palace, Chicago | " 22—Hippodrome, Youngstown, O. | " 28—Little Rock |
| " 15—Orpheum, St. Louis | " 29—Colonial, Akron, O. | (England to follow.) |

Direction, GLADYS BROWN

MAKING RECORDS EXCLUSIVELY FOR THE PATHÉ PHONOGRAPH

Patricola and Her Violin Stops Show At Keith's House

BOSTON "RECORD," SEPT. 16

Vaudeville rested its chin on a new violin this week all right. Patricola, billed as the "scintillating melodist," lived up to her billing and stopped the show. This young lady possesses the necessary something that is required to put an act across and leave them crying for more. Without change of costume and assisted only by a violin, which she uses quite as well as her voice, she lasted 20 minutes single and had to make a speech before she could bow off. Some act.

FRANK STAFFORD & CO.

ASSISTED BY MARIE STONE
PRESENTING

"RIP VAN WINKLE'S DREAM"

By FRANK STAFFORD and JEAN HAVEZ

STAGED AND PERSONALLY DIRECTED BY JOE MAXWELL

B. F. KEITH'S ROYAL, THIS WEEK, SEPT. 29. DON'T MISS IT.

DIRECTION—HARRY WEBER

JIMMY CASSON

The AMERICAN ACE of SONG,
with FRED KLEM at the PIANO

DAN MICHAELS

NEW YORK FOLLIES

In an all star cast Musical Comedy Entitled "A LITTLE BIT OF EVERYTHING."
Two Acts and Twelve Scenes.

TECHOW'S CATS

IN VAUDEVILLE

CHUCK CALLAHAN BROS. BOB

EAST—LAURENCE SCHWAB

WEST—C. W. NELSON

ED AND EDNA FANTON

In a dainty aerial oddity. Dir. Sam Baerwits

HARRY OAKS & CO.

In the Comedy Classic, "Behind the Future"
BOOKED SOLID KEITH TIME DIRECTION—JACK LEWIS

UNION SQUARE SHOW IS ONE OF THE BEST OF THE SEASON

The "Seely Dinner" was the title of the first part of the show at Kahn's Union Square Theatre last week. It was in three scenes. The burlesque in one scene was called "Spotless Town." For some reason or other the show seemed to run much smoother than at any time it has in recent months, this may be due to the fact that Harry Bernard, a new man in the East, is the new principal comedian and this fellow is an actor. He has the confidence in himself and stage presence that is displayed in all finished performers. Bernard is an Irish comedian of the refined type, in build, he reminds us of Bert Baker and his style of work is somewhat similar to Baker's.

In the first scene he was president of the Bachelors' Club, which was holding the dinner. The last scene he portrayed the judge in the court room. The last act saw him doing a light Irish part. In each scene he stood out in the part he had. Bernard is a good man and one of the best comedians we have seen at this house. Brad Sutton in the role of Lawyer Bun, who defended all the prisoners, did a great piece of low comedy in the court scene. His make up was

in keeping with the part and he did not overdo the character. He worked straight during the other part of the performance. Jack Gibson proved himself a good straight in the many scenes he was in.

Bert Bernard did two comedy characters during the show. In the first part he did a Hebrew, while in the burlesque he did a Dutch, taking care of both nicely. Roy Sears, the juvenile, was in several scenes and handled himself well. He was seen at a better advantage in his two numbers, however. Norma Bell was in most of the scenes and proved herself a good straight woman in the manner in which she worked with the comedians. Her numbers were nicely rendered. Gracie Howard, offering several new dresses that were pretty and very becoming to her, put over some good fast numbers for encores and read her lines very carefully. Miss Lorraine did not appear Tuesday afternoon on account of illness. Maud Nelson jumped in her place in three or four scenes and she carried herself well; she also did all that could be expected.

The banquet scene was beautifully staged and offered a good opening. A large table with the male principals and eight of the chorus girls all attired in dress suits gave the scene a tone of class and a stage on the stage on which the entertainment was furnished for the benefit of the diners was well arranged. Harry Bernard was the toast-

master and made a good one. Misses Howard and Bell, assisted by eight girls, offered the numbers. Gara Zera as Little Egypt offered a dance. During the action of the dance, Sutton and half a dozen girls as policemen rushed down from the front of the theatre through the aisles and raided the dinner. This was done so well with a bell ringing that many in the house thought it was a real "Pinch."

The court room scene was just one comedy situation following the other. It was the old Irish justice bit and it was done better than we have ever seen it acted in the past. Bernard as the judge, working the bladder often, with Sutton as the lawyer and Gibson as the prosecuting attorney. Bert Bernard as the cop, the prisoners, jury and court stenographer and Gara Zera speaking lines in her defense and giving an exhibition of the dance she did at the dinner all helped to make the scene a big success. "Spotless Town," with both principals and chorus working in white in most of the scenes, was a good contrast to the first part, and it was in keeping with the scenery.

Bert Bernard and Jack Gibson did a good talking act in one, finishing with a few parodies that went over well. Norma Bell followed with a specialty in which she rendered one number, doing very nicely. A good drunk song followed, offered by Sears, assisted by the chorus, went over big. Sears

finished with a neat dance that more than pleased.

This is the kind of a show they like at this house and it looks as though the new man is partly responsible for it. Stevens staged the show.

NEW PEOPLE IN MARION SHOW

WATERBURY, Conn., Sept. 22.—The new people who opened here with Dave Marion's Own Show, at the Jacques Theatre, are Will E. Ward, Tom Duffy, Joe Agus, Roy Conroy, John Willard, Joseph Rooney, Ray Magruder, Coon and Whiting. Price and Kennedy closed with the show last week.

WEINGARTEN SHOW AT ACADEMY

PHILADELPHIA, Pa., Sept. 20.—I. M. Weingarten, has rented the Academy, this city, for next week in which he will offer his big colored show headed by Billy King. He could only get the house for a week as it has been leased previously for other attractions. The show closed a four-week engagement in Washington tonight.

HARRY SEYMOUR SIGNS

Harry Seymour has been signed by I. H. Herk.

PRIMA
DONNA

PEARL LAWLOR

BILLY WATSON'S
PARISIAN WHIRL

FROM FRISCO?
Yes, the Same

HARRY BERNARD

KAHN'S
UNION
SQUARE

WE ARE
NEW TO
BURLESQUE

PAUL

YALE and DAVIDSON

DOT

WITH
PACE
MAKERS

JERRY LAWRENCE

"Sky Scraper Lizzie"

LIBERTY GIRLS

CARLO DE ANGELO

GOING OVER WITH PETE CLARK'S "OH GIRL" CO.

JOSEPHINE YOUNGE

VAMPIRE GIRL, WITH "OH GIRL!"

IDA EMERSON and HARRY HILLS

BACK IN BURLESQUE

WITH EDMOND HAYES' OWN SHOW

ETHEL DEVEAUX

SOUBRETTE

HASTINGS RAZZLE DAZZLE OF 1919

GERTRUDE O'CONNOR

AS MRS. BOZO WITH EDMOND HAYES' OWN CO.

CLAIRE DEVINE

LEADING WOMAN

WITH DIXON'S BIG REVIEW

LORETTA AHEARN

DAINTY SINGING AND DANCING SOUBRETTE—\$1,000,000 DOLLS

HAROLD KENNEDY

COMEDIAN

GIRLS A LA CARTE

GEO. BARTLETT

WITH PACEMAKERS

MANAGEMENT—HERK, KELLY & DAMSEL

PETE KELLY and BERG LYDIA

WITH ED RUSH'S CRACKER JACKS

DON TRENT

WITH WALDRON'S BOSTONIANS

FAY SHIRLEY

PRIMA DONNA

PARISIAN FLIRTS

ANNETTE SHAW

DANCING INGENUE

LEW KELLY SHOW

JACK LaMONT

HEBREW COMEDIAN

ROUND THE TOWN 1919-20

GEO. CARROLL

DOING TRAMP WITH THE JAZZ BABBIES

BABE HEALY

Some Soubrette, with Some Show—Second Season with Barney Gerard

RUBY THORNE and ANNA GOLDIE

SOUBRETTE CRACKER JACKS. CHARACTERS

JACK MUNDY

DIRECTION—ARTHUR PEARSON

ROSE EMMETT

RAGTIME INGENUE

ROUND THE TOWN

GEO. E. SNYDER

STRAIGHT

SECOND SEASON

WITH MAIDS OF AMERICA

JANE MAY

SOUBRETTE

SECOND SEASON

MAIDS OF AMERICA

HAZELLE LORRAINE

INGENUE

SIXTH SEASON WITH DAN COLEMAN, HASTING'S BIG SHOW

ED GOLDEN

NOW WRITING BURLESQUE'S BEST SPECIAL SONGS. ALSO STAGING NUMBERS. WITH RUSH'S CRACKER JACKS

RUTH HASTINGS

PRIMA DONNA, BOSTONIANS, SEASON 1918-19

ROBT. C. SCHOENECKER PRESENTS THE ALL STAR CAST OF
HERK, KELLY AND DAMSEL'S

PACE MAKERS

ROSE ALLEN

Soubrette



HARRY SEYMOUR
Principal Comedian



FLORENCE TANNER
Golden Voice Prima Donna

DOT DAVIDSON

Soubrette

GEORGE BARTLETT

Hebrew Comedian

WALTER VAN

Straight

PAUL YALE

Juvenile Straight

STAR, BROOKLYN, THIS WEEK

PLAZA, SPRINGFIELD, NEXT WEEK

STARS OF BURLESQUE

DANCING
INGENUE

MABEL McCLOUD

BEST SHOW
IN TOWN

Season of 1919-20
MAX SPIEGEL'S
SOCIAL FOLLIES CO.

MARGIE COATE

Thanks to
MR. IKE WEBER

BILLY SCHULER

DOING STRAIGHT

WITH JACOBS AND JERMON'S BURLESQUE REVIEW

SAM BACHEN

Management—Ike Weber

With Chas. Robinson's Parisian Flirts

LETTIE BOLLES

INGENUE SOUBRETTE

DIXON'S BIG REVIEW

John MacKinnon

JUVENILE—TENOR

EDMOND HAYES' OWN SHOW

RUTH BARBOUR

SOUBRETTE

RUBE BERNSTEIN'S FOLLIES OF PLEASURE

BABE WELLINGTON

IRRESISTIBLE BUNCH OF NERVES

SOUBRETTE—NATIONAL WINTERGARDEN

WM. F. (Billy) HARMS THEATRICAL ENTERPRISES

HOBOKEN, N. J. (Member of T. B. C.)

FLORENCE WHITFORD

SOUBRETTE JAZZ BABBIES

JOHN O. GRANT

PERSONAL DIRECTION—CHAMBERLAIN BROWN

LOUISE PEARSON

PRIMA DONNA

MINSKY'S NATIONAL WINTER GARDEN

FRANK MALLAHAN

DOING STRAIGHT

WITH SAM HOWE'S SPORT GIRLS

JIM McCAULEY

DOING RUBE AGAIN

THIS SEASON WITH SAM HOWE'S SPORT GIRLS

FRANK LULEY

EDMOND HAYES' ORIGINAL BOZO

WITH EDMOND HAYES' OWN COMPANY

FRANK ANDERSON

Irish Comic with Chas. M. Baker's "Sweet Sweetie Girls." Coming Up One Rung at a Time

JULIA MORGAN

The Sophie Tucker of Burlesque. F. W. Gerhardt's Mischief Makers, 1919-20. Thanks to Joe Wilton

BURLESQUE NEWS

(Continued from page 17)

WINTER GARDEN SHOW,
BRIGHT AND TUNEFUL,
GOES OVER WITH SNAP

The show at the National Winter Garden last week was made up of fast bits and numbers. The numbers were prettily arranged and the girls worked very nicely. It didn't matter what number it was, they all went over for at least one encore. In fact, they can't help but go over in this house with the orchestra Minsky has there. It is a dandy and they play finely.

The principal comedy was taken care of by George Walsh, Harry Bentley and Jack Perry. Walsh did a "bum." This is the first time we have seen him in a character of this kind, although he has done nearly every other character one can think of. Walsh did an excellent low comedy in the role he portrayed, and they liked him here.

Bentley did Dutch, and he was very amusing in the part. He is fast, and a glutton for work and never seems to tire. His dialect was good and he worked well with his partners. Perry did an Irishman, a regular old-time "tad," with the red wig and chin piece. Perry stepped around like a young fellow.

Jimmy Francis handled the straight in his usual careful way, and was responsible for many of the laughs gained by the comedians the way he "fed" them.

Louise Pearson, the prima donna, sang well and offered a pretty wardrobe. She was also seen at an advantage in the scenes reading lines. She is a good straight woman.

Babe Wellington danced her way through the numbers with lots of action and did all around good work.

Ruth Rolling, looking as pretty as when we last saw her, had several numbers. She also displayed a very beautiful wardrobe for which we have given her credit before.

Violet Pearl put her numbers over with lots of speed. She has a pleasing personality and pretty form. Her dresses are neat and attractive.

Sydel Bennett has changed her style of work. Instead of the rough way she had of working she has now tuned down a lot.

The "husband" bit was worked up by Walsh, Bentley, Francis and Miss Pearson. The "quiet place" bit was nicely taken care of by Francis, Walsh, Bentley, Perry and the Misses Wellington and Rolling. The "key" bit was amusing as done by Walsh, Bentley, Perry and Francis.

Miss Wellington offered a singing and dancing specialty that went very well.

The "doctor" bit pleased the way Walsh, Perry, Bentley, Francis and Miss Wellington did it. Francis handled Bentley rather rough in this bit, much to the merriment of the audience.

Miss Pearson in a specialty offered two numbers that more than pleased.

The Dancing Humphreys were an added attraction. They offered their act, and it pleased.

SIN.

VICTORIA PUTS TANK IN

PITTSBURG, Pa., Sept. 27.—The management of the Victoria, and American Burlesque Circuit house, this city, has just completed a diving tank, 16½ feet long and 10½ feet wide, built under the stage, with trap doors on the stage. This tank is said to be the largest of any in the United States, except the one at the New York Hippodrome. Manager Middleton is advertising diving contest for every Friday night, open to local girls and young men.

BIG WEEK FOR WATSON

CHICAGO, Ill., Sept. 27.—"Sliding" Billy Watson played to over \$6,500 at the Haymarket last week. The "All Jazz Revue" did the largest previous week's business at this house the week before, doing \$5,600. This show also broke all records at the Englewood the week of September 7, with \$5,400 on the week.

BURTON WITH THE "FLIRTS"

NEWARK, N. J., Sept. 20.—Joe Burton is rehearsing with Chas. Robinson's "Parisian Flirts." He will open at the Bijou in Philadelphia. Burton has been working in pictures since leaving Kahn's Union Square, last Summer, for the Oliver Film Company.

"CRACKER JACKS" IMPROVED

The "Cracker Jacks" since it has been fixed up has shown great improvement. Manager Louis Kregg, of the Gayety, Brooklyn, last week said that his patrons thought it was the best laughing show that had played his house so far this season.

FAY SHIRLEY GIVES NOTICE

Fay Shirley, after giving her two-weeks' notice at the Olympic, closed with the "Cracker Jacks" at the Gayety, Brooklyn, last Saturday night. She has signed with Chas. Robinson's "Parisian Flirts."

COMEDY SHOW SCORES

BOSTON, Mass., Sept. 26.—Jack Singer's Behman Show, which is playing the Gayety this city, is one of the best laughing shows that has been seen at this house so far, this season.

DALY JOINS "BLUE BIRDS"

Jim Daly left New York last Wednesday for Milwaukee to join the "Blue Birds." He was booked by Ike Weber. Daly replaces Nat Brown.

SYDELL AND CAMPBELL RETURN

Rose Sydell and William S. Campbell returned from Mt. Clemens last week, where they took the baths.

O'KEEFE IS NOW A MOOSE

Phil O'Keefe, property man of the "Aviators" became a member of the local Order of Moose No. 14 in Brooklyn last Thursday night.

FOREIGN NEWS

CATLETT IS A LONDON HIT

LONDON, Eng., Sept. 27.—Walter Catlett, who is the principal comedian with "Baby Bunting," a new musical revue produced here last night at the Shaftsbury, has created a sensational hit in London, with his inimitable comedy antics. The London papers say of him, "He is a wonderful American comedian, an exponent of low comedy, but unlike any of our low comedians, in that he does not resort to makeup for his comedy, but depends upon facial expression, his nimble dancing, and a pair of tortoise rim spectacles. He is sure to become a London favorite, and the show will of a surety be a most unusual hit."

V. A. F. NOMINATES CANDIDATES

LONDON, Sept. 29.—The following eight candidates were nominated for the chairmanship of the Variety Artists' Federation here last week: Albert Joyce, W. H. Atlas, John Warren, A. C. Astor, C. Crabtree, Barry Ono, Stanley J. Damerell, and Monte Bayly. The election for a new chairman has been made necessary by the resignation of Fred Russell. Bayly, one of the eight candidates, will represent the V. A. F. at the forthcoming Trades Union Congress at Glasgow.

BARNES' ENGAGEMENT BROKEN

LONDON, Eng., Sept. 27.—Fred Barnes, the musical comedy artist, who was engaged to Miss Kathleen Aldous, an American heiress, has refused to comply with the request of her parents that he quit the stage, in order to marry their daughter, and the engagement has subsequently been broken off. The engagement of Barnes and Miss Aldous has been one of the most romantic affairs London has talked about for some time.

FORBES-ROBERTSON TO LECTURE

LONDON, Eng., Sept. 27.—Sir Forbes-Robertson, the eminent Shakespearean actor, will visit America in the autumn, for a ten weeks' lecture tour, which will include the principal Eastern cities, and Chicago. His topics will be confined to

Shakespeare and his works. He will appear in New York, Boston, Philadelphia, and several others.

NEW MYSTERY PLAY PRODUCED

GLASGOW, Scotland, Sept. 25.—The theatregoers of this city have been thronging to see the latest novelty in mystery plays at the Royal Theatre. The play, a Chinese mystery play, is by R. E. Jeffrey, a local writer, and is known as "The Arm of Li Hung." The principal players in the cast are Athole Stewart and Doris Lloyd.

"JOY WHEEL" OPENS IN LONDON

LONDON, Sept. 21.—"The Joy Wheel," George Sax's review, which has been successful in the provinces, has opened at the Bedford here. Included in the cast of the production, which is finely costumed and staged, are Fame and Fortune, Maie Thorp, Hilda Newsome, Cliff Dacre, Hilda Barry and W. F. Douglas.

GIVE EXTRA MATINEES

LONDON, Sept. 29.—Extra matinees of "Monsieur Beaucaire" are being given here at the Palace every Thursday afternoon. The large demand for seats necessitated the giving of the extra performance. The play is to be presented in New York late this season.

DONALDA AND LEON IN FRANCE

PARIS, France, Sept. 27.—Mme. Donald and M. Bischa-Leon, are delighting French audiences with their clever entertainment.

PARK CONCERTS ENDED

LONDON, Eng., Sept. 27.—The London Park concert season has been definitely ended, with the closing of the Clissold and Victoria Park concerts, which have been conducted very successfully.

KELLY-DANVILLE CLOSSES

LONDON, England, Sept. 27.—The Kelly-Danville Company have closed their season of thirteen weeks at the New Royal, Birkhead, after a very successful run.

WANTED—TO SUPPORT

MISS ELLA KRAMER

Full Acting Company. Circuit Stock. One bill a week. Small jumps. Scenic artist to play parts. Send late photo. State all in first letter. Open Oct. 13th. Gordon Ruffin, Cecil Drummond, James Monroe Johnson write. Address J. J. RYAN, Bus. Mgr., Hogan Opera House, Susquehanna, Pa.

BOOKING IN NEW ENGLAND

FRED MARDO
VAUDEVILLE AGENCY

Tremont Theatre Bldg., 176 Tremont St., Boston, Mass.

LOU

ALICE

MILLER AND BRADFORD

"ALL FOR A SONG"

AT B. F. KEITH'S BUSHWICK THIS WEEK

Keith's Orpheum Next Week

Direction Rose and Curtis

JOE BURTON

Signed as Principal Comedian with Chas. Robinson's Parisian Flirts

THANKS FOR ALL OTHER OFFERS

B. F. Kahn's Union Square Theatre

STOCK BURLESQUE—CAN ALWAYS USE

GOOD CHORUS GIRLS

Only Good Lookers and good workers should apply. 52 weeks a year. New York engagement. No Sunday work.

Salary, \$20.00 Per Week

Most attractive engagement in show business. Apply in person only.

PRIMA DONNA

LUCILLE ROGERS

BON TONS

ERNEST MACK

Eccentric Singing and Dancing Comedian

VERA HENNICI

Singing and Dancing Soubrette
GROWN UP BABIES
SEE ROEHM & RICHARDS

AL RAYCOB

DOING STRAIGHT

STROUSE and FRANKLYN'S ROUND THE TOWN

STARS OF BURLESQUE

THIS SPACE
RESERVED BY

LEW LEDERER

PRIMA
DONNA

MONICA REDMOND

LIBERTY
GIRLS

JUNE LeVEAY AND GEORGE D. WIEST

With
SPORTING
WIDOWS

BARNEY
GERARD
PRESENTS

EVELYN CUNNINGHAM

FOLLIES OF THE DAY
Direction
ROEHM and RICHARDS

TEXAS
BEAUTY

RUTH ROLLING

SOUBRETTE

BETTY PALMER

GIRLS
GIRLS
GIRLS

SOUBRETTE BABE DePALMER

ROSE SYDELL
COMPANY

NOW
APPEARING
WHERE?

BOUTTE AND CARTER

'ROUND
THE
TOWN

TRAMP
ECCENTRIC

CHAS FAGAN

GIRLS
A LA
CARTE

PRIMA
DONNA

MYRTLE CHERRY

GIRLS
GIRLS
GIRLS

SOUBRETTE

FLORENCE DEVERE

SWEETIE
SWEETIE
GIRLS

PRIMA
DONNA

ETHAEL ALBERTINI

HASTINGS
BIG SHOW

ROSE ALLEN

A Real Live One

Soubrette—Pacemakers

Star, Brooklyn, This Week

PAULINE
Ingenue

HARER

CAMPBELL and DREW'S LIBERTY GIRLS

ANDY
Singing Leader

IRENE LEARY

BURLESQUE REVIEW

CHICAGO NEWS

MUSIC MAN MURDERED

CHICAGO, Ill., Sept. 27.—Chicago police and detectives admit they are baffled in the murder of the aged music writer and musician, Elias H. Purcell, who was found murdered late last Monday in his home at 661 Roscoe street. Purcell was found bound to a chair, with his head smashed in from a heavy instrument. It was discovered that the murderer had escaped with \$25,000 in Liberty Bonds and every piece of paper that went to display any of his holdings. The murdered man was the owner of the apartment building in which he lived, and where he met his death.

Purcell had been a retired business man and was devoting his time to composing music. He was 61 years of age and had been a noted musician and conductor of orchestras.

BIG BUSINESS AT VICTORIA

CHICAGO, Ill., Sept. 27.—John Benerio, at the managerial end of the Victoria Theatre, which is playing one of Lorin Howard's dramatic stock companies, is deserving of much praise through his efforts in building up the Victoria Theatre, which is now being supported by neighborhood patrons. The Victoria last week succeeded in making a record through the playing of "Everywoman," a production that has not been seen in Chicago since it last appeared at one of the leading theatres in the loop. Other theatres meeting with exceptional success through local dramatic stock companies are the National and Imperial theatres, which are also under the direction of Gazzolli and Howard.

"ABRAHAM LINCOLN" OPENS

CHICAGO, Ill., Sept. 27.—"Abraham Lincoln," the new play from the pen of Ralph T. Kettering, opens this week at Fond du Lac, Wis., for a road tour. The production has been played in stock in Minneapolis, Milwaukee and Chicago, but this marks its first appearance on the road as a traveling attraction. Edgar Murray will portray the role of Lincoln and will be assisted by Maris Kinzie, Beulah Baker, Frank Ireson, Harold Hopping, Joseph Reed, Arthur Lines, Gilbert Tesick, Henry Nelson and others.

"WISE FOOLS" MUST MOVE

CHICAGO, Ill., Sept. 27.—"Three Wise Fools," although enjoying big business at Powers Theatre, faces the prospects of an early departure from this city. Two and a half weeks of the time allotted to the play slipped away during the actors' strike so that it will have to give way to "Daddies," which is definitely dated there for an early opening. "Three Wise Fools" would have run on here indefinitely if "Daddies" did not interfere with its bookings.

"FLOWERTIME" COMES TO AN END

EVERETT, Wash., Sept. 29.—"Flower-time," a musical comedy, organized in Portland, Oregon, some weeks ago, and owned by Mason Black, a real estate dealer of that city, who played the role of the Angel, came to an end here last week, and the company was disbanded.

ACTORS IN CHARITY DRIVE

CHICAGO, Ill., Sept. 27.—Vaudeville performers and music publishers are working daily on the streets of Chicago, assisting the Salvation Army to raise \$1,500,000 for use in the State of Illinois. Every street corner has its acrobat, singer and juggler, and the artists are helping to put the fund over the top every day. At Monroe and Dearborn streets, Annabelle Whitford came out of retirement to take up her old stand at these streets. She is being ably assisted by Charles Kilpatrick, how he lost his leg.

\$7,270 FOR TANNER CHILDREN

CHICAGO, Ill., Sept. 27.—Actors and actresses have not laid idle since they started the fund for the Tanner children, whose father and mother met such a heroic death under a railroad train here last month. The untiring thespians are now devoting their time to the raising of a fund for John Miller, the trackman, who endeavored to rescue the pair and was himself badly hurt, losing a leg by his action. The Tanner Fund up until to-day was \$7,270.60, while the John Miller fund has reached nearly \$1,500.

MARY JEPP SECRETLY MARRIED

CHICAGO, Sept. 22.—Just before leaving New York, Mary Jepp, of "The Acquittal" playing at the Grand Opera House was secretly married to Robert D. Boneil, a New York theatrical newspaper man.

Miss Jepp, whose real name is Mary Jepp Williams is a resident of this city and went to New York last year where she was cast for a part in the Chauncey Olcott play "The Voice of McConnell." This year she has a good role in Rita Weiman's mystery play.

OAK PARK SEES OLIVER PLAYERS

OAK PARK, Illinois, Sept. 29.—The Otis Oliver Players are at the Warrington Theatre here. "Chicken" was the show presented last week, when the organization opened its run here. Included in the cast are Otis Oliver, Vada Hellman, Fanny Fern, Thomas St. Pierre, Ruby Le Corne, John Higgins, R. N. Hutchison, Bertha Leger, and Pauline Nadine.

VENITA'S HUBBY SUES FOR \$25,000

CHICAGO, Sept. 27.—An hour before Clarence Toots Rheum and Venita Gould, former wife of Harold R. Jones, were discharged after trial on statutory charges, Jones filed suit for \$25,000, charging alienation against Rheum. The pair were arrested last Sunday morning, and the court ruled that no improper conduct had been proven.

BOND ISSUE FOR BUILDING

CHICAGO, Ill., Sept. 27.—A bond issue is being arranged for the American Building, adjoining the American Theatre, which will be floated by the Hool Realty Company, agents for the New State Lake Building.

BOYLE AND FOSHAY SIGN

Irene Boyle and Harold Roshay have been engaged for important roles in the first picture that Edgar Lewis will make for his own company.

STOCK AND REPERTOIRE

PAYTON CO. OPENS

Corse Payton opened his season of stock at the Crescent Theatre in Brooklyn last Monday the 22d, with a strong bill, using "Bought and Paid For" as the attraction. The house, which has been repainted and redecorated, has been doing good business. The scale of prices ranges from 10 cents to 75 cents, with daily matinees. This week the company is doing "Nothing But the Truth," to be followed by "Daddy Long Legs." The company that acted the opening play consisted of Bobby Livingstone, who played the part of Oka; Marjorie Foster, as Virginia Blaine; Henriette Brown, who directs the company, as Fanny Blaine; Corse Payton as James Gilley; Arthur Holman as Robert Stafford, and Ester Small, who was Josephine. The play was very well put on, and admirably acted. Corse Payton, as the man with the ideas, was extremely funny throughout.

NOYES GOES WITH PRODUCTION

Aubrey Noyes, who has been directing stock companies with great success for numerous years, will this season confine his activities to a regular production. He has signed with "Up in Mabel's Room." Information as to what part he will have in the show could not be obtained.

"DISREALI" GOES OVER IN STOCK

"Disreali," the character play in which George Arliss starred last year, and which has recently been given a tryout for stock in Portland, Me., has made a great hit, and has been ordered by several stock managers for immediate production.

"LITTLE MOTHER" RELEASED

"Little Mother," or "The Little Mother to Be," the play having both titles, has been released for stock, in restricted territory. The play, a moral lesson, has been indorsed by several leading medical societies and women's clubs. The play, which has to be played under the former titles only in certain states, has press matter and printing for both titles.

TO REVIVE "GREAT DIVIDE"

"The Great Divide," which Henry Miller played so successfully, and which has been a stock favorite for years, is to be revived. The reviving is to be done by Schaafe and Buckley at the Opera House, Lowell, Mass., and will take place the week of the 6th of October.

GEBHART GOES TO NEWARK

Albert Gebhart has been engaged for the Orpheum Theatre Stock, at the Orpheum Theatre, in Newark, N. J., joining the company last week, through the Packard exchange.

ROGERS STOCK CLOSES

GREAT FALLS, Montana, Sept. 29.—Art Rogers has closed his musical comedy stock company here, leaving for Kansas City, Mo., where he joined another company.

DON GRAY PLAYERS OPEN

BELLINGHAM, Wash., Sept. 29.—The Don Gray Players have opened an indefinite engagement here. The company is presenting two shows each week.

WANTED

Juvenile Man who sings and dances. Singing Ingenue. Carpenter play bit. Character Man run stage. Sister team. Long season. Advise at once. F. R. ALLAN, Bus. Mgr., 113 Prospect Place, Brooklyn, N. Y.

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A LAUGH, A TUNE, A STEP
IN VAUDEVILLE DIRECTION—LEO FITZGERALD

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75 Laughs in 18 Minutes. Ask the Managers.

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THE LATEST INVENTION By CHAS. ARTHUR ROEHR

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Song and Talkology

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ROBERT

AILEEN

LE ROY & HARVEY

IN VAUDEVILLE

JACK

KATHLEEN

MORALIS and DeVOIE

REPRESENTED BY

JACK MANDEL AND DAVE ROSE

EDDIE

TESS

MERRIGAN & HOWARTH

The Long and Short of It

FLO

BETTY

ELROY SISTERS

Sunburst of Fashion and Frolic

Direction—SAMUEL BAERWITZ

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GEMS OF SONG AND OPERA

WILLIAM CONWAY

THE IRISH PIANIST—IN VAUDEVILLE

ADA GUNTHER

The Little Magnet in Vaudeville

ALTHOFF SISTERS

TWO GIRLS AND THE PIANO

DIRECTION—HARRY WEBER

CONNOLLY & FRANCES

Fun and Music. Jazzing the Harmonica and Grandma's Melodeon. Direction—Mandel & Rose

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WELTON & MARSHALL

PRESENT "THE HARE HUNTER"

Beauty—Youth—Laughter

THE ORIGINAL IDEA OF THIS ACT IS FULLY PROTECTED, ANY INFRINGEMENT WILL BE PROSECUTED BY LAW.
SPECIAL SCENERY

LYRICS and MUSIC by AL. W. BROWN

BURLESQUE NEWS

(Continued from page 17)

Following the filing of the charges Henry Jacobs, the club's president, sent out the following statement:

The origin of the trouble was when the property in which the Burlesque Club is situated received a dispossession notice to vacate, the President, Treasurer and Secretary who were the only members of the Governing Board in town at the time, looked through the neighborhood to try and secure quarters, but failed to do so as there was nothing suitable available, so they called a meeting of the Governors and they decided to store the furniture until such time as they could find suitable quarters.

In the meantime new arrangements were made with the then lessee and he offered to give the Club just half of the space that they were then occupying and charged them nearly double the amount of rent.

In other words, they were paying \$125.00 per month for two floors and he wanted them to retain one floor at \$200.00 per month. This, the officers thought the Club could not possibly afford.

At all event, before any definite action was taken, either to store the furniture or to remain where they were, a number of men, some who were not even members and others who were suspended for non-payment of dues, got together and at first declared the offices of President, Treasurer and Secretary vacant, charging them with wanting to disband the Club, then a few of the wiser heads present, among them an attorney, advised them that they were acting contrary to all rules and contrary to all legal procedure, so the matter was dropped for a while, and then taken up again by a servant of the Club, one Myer Harris.

This is the whole story except that I believe specific charges against the officers were made on account of remaining absent from the Club House and neglecting their duties.

This is very true and there is a good reason for their absence, and the reason is, that from time to time the police have come in the Club House and charged it with being a gambling house and also on complaint of the neighbors who have made charges about the vile language and quarreling that takes place in the Club House constantly, so that all self respecting men and members have been making their visits to the Club scarcer and scarcer.

TIM BENSON IS ILL

NEWARK, N. J., Sept. 27.—Tim Benson, character man of Chas. Robinson's "Parisian Flirts" has been confined to his room the past three days on account of illness. Robinson played his part as well as his own.

JIM ROONEY IN BURLESQUE

Jim Rooney, a young Broadway juvenile, is taking a shot at burlesque this season, and has joined Dave Marion's Own Show, when the attraction played Waterbury, Conn.

KLEIN BROS. WITH SHUBERTS

The Klein Bros., appearing at the Palace this week, are bidding farewell to vaudeville. They have signed a three-year contract with the Shuberts. They open with "The Shubert Gaeties" next week.

BLACK AND MILFORD JOIN SHOW

ROCHESTER, N. Y., Sept. 25.—John Black and Sue Milford joined Mark Lea's "Jolly Girls" at the Columbia here to-day. This is a National Burlesque Circuit show.

MORTON AND RUSSELL TO STAR

Edgar McGregor is to star Harry K. Morton and Zella Russell in a new show, which may be seen on Broadway.

EVANS WITH "BETTY BEHAVE"

Sammy Evans is now rehearsing with Stewart and Morrison's "Betty, Behave," which will open out of town next week.

BENEFIT FOR PATTON'S WIDOW

BUFFALO, N. Y., Sept. 26.—The theatrical managers of Buffalo have launched a great benefit in behalf of the widow of "Dick" Patton, formerly manager of the Gayety Theatre here, who died recently. The benefit will take place in the Majestic Theatre, which has been loaned for the occasion, and all the attaches of the theatre have volunteered their services. All the necessities for the benefit have been donated, and tickets are selling for \$1 and \$2. Dr. R. C. Cornell is in charge of the affair, which takes place the evening of October 5th.

NATIONAL SHOWS FOR LYCEUM

TROY, N. Y., Sept. 27.—The Lyceum Theatre, this city, made arrangements with the National Burlesque Circuit to play their attractions for four days a week, commencing week of October 13. This house played the Balaney dramatic stock shows last season.

HARRY COOPER SIGNS

Harry (Hienie) Cooper, who recently cancelled his contract with the Shuberts, was signed by Ike Weber last Saturday for the Sam Howe "Butterflies of Broadway," playing Boston this week on the Columbia Circuit. Cooper will replace Leo Hayes, who recently joined the show.

SAM HOWE IS ILL

Sam Howe is now confined at the Lloyds Sanitarium, in New York, where he was taken on Monday of last week in an ambulance from his home in Rockaway. He is, according to the latest reports, well on the road to recovery.

JACK SHARGEL CLOSSES

Jack Shargel closed at the National Winter Garden Monday of last week. The Minsky Brothers are in negotiation with a well-known burlesque comedian to take Shargel's place, who they closed after the matinee on the above date.

PARTY FOR DAN COLEMAN

Joe Bradner, one of the leading Elks in Pittsburgh, was in New York last Thursday, and while here arranged for a big theatre party for Dan Coleman the week he plays the Gayety this city.

FRANKIE LA BRACK OPENS

Frankie LaBrack will open at Kahn's Union Square next Monday, in place of Grace Howard, who closes Saturday. Miss Howard is taking a rest after fourteen weeks' engagement at this house.

PEARSON PAYS CHORUS \$27.50

Arthur Pearson, who was one of the first burlesque managers to pay his chorus girls \$25, is now paying the girls from \$27.50 up. It is needless to say that he has a fine chorus with both his shows.

THE McCLOUDS TO REMAIN

It was announced in the office of James E. Cooper last Thursday that both Mabel and Floosie McCloud will remain with the "Best Show in Town," which is now playing Philadelphia.

"PACEMAKERS" BOOK CHANGED

It was stated at the American Burlesque office that the only changes that were being made in Hork, Kelly and Damsel's "Pace Makers" is in the book which has to be fixed up.

DANCERS SCORE IN SHOW

Conn and Whiting, the new dancing act with the Dave Marion Show, is going big in their specialty. Marion broke the house record at Hurtig and Seamon's last week.

PETER CLARK IMPROVING

The latest bulletin from the bedside of Peter S. Clark at his home in Richmond Hill Monday night, shows a slight turn to the good.

VAUDEVILLE BILLS

NORTH YAKIMA, WASH.

Empire (First Half)—Fredericks & Van—Montgomery & Milan—Dave Manley—"Her Trouseau"—Three Lees—Kendall Pearl & Slater. (Last Half)—Curtis & Buster—Burdell & Burdell—Faye & Thomas—Sidney Sheppard—Detzell & Carroll—Pantzer Duo.

PORTLAND, ORE.

Hippodrome (First Half)—Kathryn Miller—Frank & Clara La Tour—Three Boys and Girl—Davis & Castle—Andrus & George—Ross Bros. (Last Half)—Sherman & Rose—Wenrich & Dale—Walzer & Walzer—Leigh De Lacey & Co.—Bob & Peggy—Hough, Jack & George.

SOUTH BEND, IND.

Orpheum (First Half)—Hudler, Stein & Phillips—Edward Hume & Co.—Ben Benny Delton, Mareena & Delton. (Last Half)—Jener & Allen.

ST. LOUIS, MO.

Columbia (First Half)—Jap—Nine Hussars. Anderson & Goines. (Last Half)—Sebastian, Merrill & Co.—Weber, Beck & Frazer—Eldredge, Bar & Eldredge.

Rialto (First Half)—Mildred Norton—Eldredge, Bar & Eldredge—Polly Oz & Chick—Jack & Kitty Drummond. (Last Half)—Neil & Arliss—Bernice La Bar & Co.—Nine Hussars.

Grand—Billy Lang—Strand Trio—Lee & Lawrence—"Fashions a la Carte"—Arthur Niby—Church Sisters—Minkins—Inez & Clark—Galvin & Bath.

SPOKANE, WASH.

Hippodrome (First Half)—Jess & Dell—Georgia Emmett—Rome & Wager—Melani Five—Flagler & Malia. (Last Half)—Leonard & Wright—Jere Sanford—Louis Brocades—Howard & Lewis.

SACRAMENTO, CAL.

Hippodrome (First Half)—Wright & Earl—Stafford & Watts—Knowles & Hurst—Lee Barth—Conlee Sisters—Dean Cooper & Co. (Last Half)—Chas. Ledagar—Ward & Howard—Violin Misses—Grace De Winters—Jack Hawkins & Co.—McCarver & Robinson.

SEATTLE, WASH.

Palace Hippodrome (First Half)—Miller & Rainey—Swift & Lamont—Three Kings of Harmony—"When We Grow Up"—Rex—Seymour's Happy Family. (Last Half)—Howard & Graf—Victoria Goodwin—Harris & Lyman—Douglas Graves & Co.—Kenoyes & Melrose—Princess Mysteria.

SPRINGFIELD, MO.

Majestic (First Half)—Francis & Philipp—Redmond & Wells—Mabel Harder & Co.—Louis Hartt—Gene Greene—Rolla Trio. (Last Half)—Harper & Blanks—Jap the Wise Hound—Orth & Cody—Gene Greene—Moran & Wiser.

SUPERIOR, WIS.

New Palace (First Half)—Chas. & Helen Polly—Edna May Foster & Co.—Brown's Musical Highlanders—Pat Barrett. (Last Half)—Kremka Bros.—Daisy Dugas & Starr Four—Gypsy Revue.

ST. PAUL, MINN.

New Palace (First Half)—"Little Jim"—Pat & Peggy Houlton—"Cabaret de Luxe"—Geo. Randall & Co.—Used Act. (Last Half)—Whitneys Operatic Dolls—Southern Saxophone Sextette—Minnie Stanley & Co.—Carl Eugene Troupe.

TERRE HAUTE, IND.

Hippodrome (Opening)—Two Carltons—Story & Clark—Suburbanites—Jack Osterman—Stone & Hayes—"Miss 1920".

TACOMA, WASH.

Hippodrome (First Half)—Sherman & Rose—Walzer & Walzer—Wenrich & Dale—Leigh Delacey & Co.—Bob & Peggy—Hough, Jack & George. (Last Half)—Miller & Rainey—Swift & Lamont—Three Kings of Harmony—"When We Grow Up"—Rex—Seymour's Happy Family.

VANCOUVER, B. C.

Columbia (First Half)—Howard & Graf—Victoria Goodwin—Harris & Lyman—Douglas Graves & Co.—Princess Mysteria—Kenoyes & Melrose. (Last Half)—Fredericks & Van—Montgomery & Milan—Dave Manley—"Her Trouseau"—Kendall, Pearl & Slater—Three Lees.

WINNIPEG, MAN.

Strand (First Half)—Moore & Shy—Geo. Beane & Co.—Walton & Brandt—Beatrice McKenzie & Co. (Last Half)—Translee Trio—Romany Duo—Seven Minstrel Misses.

WALLA WALLA, WASH.

Liberty (First Half)—Curtis & Buster—Burdell & Burdell—Faye & Thomas—Sidney Sheppard & Company—Detzell & Carroll—Pantzer Duo. (Last Half)—Jess & Dell—Georgia Emmett—Rome & Wager—Melani Five—Flagler & Malia.

LOEW'S CIRCUIT

NEW YORK CITY.

American (First Half)—McLaughlin & Evans—Wayne & Beeman—Barron & Burt—Periera Sextette—La Rue & Stone—Benton, Elliott & Co.—Lane & Plant. (Last Half)—Spencer & Rose—Will H. Fox—Muriel Hudson & Dave Jones—Frances Rice—Two Lillies—Louise Carter & Co.—Bert Hanlon.

Boulevard (First Half)—Brown's Dogs—Crane Sisters—"Salvation Molly"—Wm. Sisto—Jack Levy & Symph. Girls. (Last Half)—Three Gregor—Burns & Garry—Benton, Elliott & Co.—Marie Russell & Co.

National (First Half)—Gordon & Gordon—Will H. Fox—Marie Russell & Co. (Last Half)—Walling & La Favor—Downing & Bunin—Carlisle & Romer—Anthony & Rogers.

Orpheum (First Half)—Krayona—Spencer & Rose—Wm. Smythe & Co.—Betty Eldred & Co.—Mel Klee—Three Gregor. (Last Half)—Techo's Cats—Hall & Gibson—Walter Fishter & Co.—Harry C. Green—Constantine Dancers.

Ave. B. (First Half)—Downing & Bunin—La Hoen & Dupree—Thos. Potter Dunn. (Last Half)—Dorothy Royce—Murphy & Klein—L. Wolfe Gilbert.

Delancey St. (First Half)—Lockhart & Luddy—Hall & Gibson—McCann & Robles—Frances Rice—Stan. Stanley & Co. (Last Half)—Musical Waylands—Freeman & Lewis—Olive Le Compte & Co.—Clark & Francis—Stan. Stanley & Co.—Bell & Caron.

Greeley Square (First Half)—Walling & Le Favor—Burns & Garry—Olive Le Compte & Co.—Louise Carter & Co.—Bert Hanlon. (Last Half)

—Krayona—Wm. Smythe & Co.—Fred Allen—Darras Bros.

Lincoln Square (First Half)—Two Valdara—Mildred Rogers—Carlisle & Romer—Burns & Kiseen—Constantine Dancers. (Last Half)—"Fashions De Vogue"—Johnson Bros. & Johnson—Extra Matthews & Co.—Barron & Burt.

Victoria (First Half)—Bell & Caron—Johnson Bros. & Johnson—Extra Matthews & Co.—Fred Allen—Joe & Sadie De Lier. (Last Half)—Two Valdara—Henry Frey—Pearl Abbott & Co.—Laurie Ordway & Co.

BROOKLYN, N. Y.

Metropolitan (First Half)—Musical Weylands—Jones & Sylvester—Walter Fishter & Co.—L. Wolfe Gilbert & Co.—Darras Bros. (Last Half)—Gordon & Gordon—La Rue & Stone—Betty Eldred & Co.—Burns & Kiseen.

De Kalb (First Half)—Helen Moretti—Muriel Hudson & Dave Jones—Anthony & Rogers—"Fashions De Vogue." (Last Half)—Wayne & Beeman—L'Estrange Sisters—Royal Four—Mel Klee—Joe & Sadie De Lier.

Palace (First Half)—Two Yaquina—Steve Freda. (Last Half)—Geo. Kane & Bro.—La Hoen & Dupree—Mayo & Irwin.

Warwick (First Half)—Pesci Duo—Haskett & Francis—Laurie Ordway & Co.—Royal Four. (Last Half)—McLaughlin & Evans—Steve Freda—Two Yaquina—Burns & Freeman.

BALTIMORE, MD.

Juggling De Lisle—Wilson & Whitman—Jerome Merrick & Co.—June Mills & Co.—Wells & Crest.

HOBOKEN, N. J.

(First Half)—Dorothy Royce—Freeman & Lewis—Brown, Gardner & Barnett. (Last Half)—Aerial De Groffs—Allen, Clifford & Barry—McCann & Robles—Russell & De Witt.

BOSTON, MASS.

(First Half)—Thelma De Roma—Belleau & Donlin—Gordon & Delmar—Le Roy, Lytton & Co.—Harry Antrim—Minnie Burke & Jazz Band. (Last Half)—Harry Larned—De Light Sisters—Murphy & Driscoll—"Business is Business."

FALL RIVER, MASS.

(First Half)—Harry Larned—De Light Sisters—"Business is Business"—Zuhn & Dreis—Boudin & Bernard. (Last Half)—Thelma De Roma—Gordon & Delmar—Le Roy Lytton & Co.—Harry Antrim—Minnie Burke & Jazz Band.

HAMILTON, CANADA.

Harris & Hallway—Dale & Devoe—Cook & Oatman—Will J. Evans—Rose Revue.

MONTREAL, CANADA.

The Tonlins—Peggy Brooks—Milloy-Kough Co.—Carson & Willard—Lapette Jennie & Co.

NEW ROCHELLE, N. Y.

(First Half)—Geo. Kane & Bro.—Murphy & Klein—Mayo & Irwin. (Last Half)—Pesci Duo—Hackett & Francis—Jones & Sylvester.

PROVIDENCE, R. I.

(First Half)—Berriek Bros.—Florence Ring—Murphy & Driscoll—Morgan & Grey—Van & Vernon—"Oh, Mike." (Last Half)—Mangee & Anita—Bellout & Douin—Robinson & Thomas—Lamberti—Will & Mary Rogers.

PATERSON, N. J.

(First Half)—Russell & De Witt—Taylor & Francis—Allen, Clifford & Barry. (Last Half)—Helen Moretti.

SPRINGFIELD, MASS.

(First Half)—Mangee & Anita—Robinson & Thomas—Lamberti—Will & Mary Rogers—Argonne Five. (Last Half)—Berriek Bros.—Florence Ring—Morgan & Gray—Van & Vernon—"Oh, Mike."

TORONTO, CANADA.

Cornelia & Adele—Neila Norraime—Emmett & Moore—Anderson & Rean—Lyons & Yosco—Ling & Long.

WANTED—Lady Trick Cyclist

First class, with own wheel, to go in partnership with comedian. "X. Y. Z." care Clipper New York.

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DRAMATIC AND MUSICAL

"CLARENCE," CLEVER COMEDY, SCORES DECIDED SUCCESS

"CLARENCE"—A comedy, by Booth Tarkington. Produced Saturday, Sept. 20, at the Hudson Theatre, by George Tyler.

CAST.

Mrs. Martyn.....Susanne Westford
Mr. Wheeler.....John Flood
Mrs. Wheeler.....Mary Boland
Bobby Wheeler.....Glenn Hunter
Cora Wheeler.....Helen Hayes
Violet Pinney.....Elsie Mackay
Clarence.....Alfred Lunt
Della.....Rena Martin
Dinwiddle.....Barlowe Borland
Hubert Stem.....Willard Barton

"Clarence" is another of those delightful character sketches with which Booth Tarkington has been delighting the reading world, and which he recently transferred to the stage. The simplicity of ordinary human beings is very rarely used as stage material, and when it is provides excellent entertainment, which is exactly what "Clarence" does. The hero is an ex-soldier, whose soldiering has been confined to a Texas training camp, and his command to a mule, which he drove without giving vent to the stream of colorful language that usually accompanies attempts to drive mules.

Clarence is the name of the hero who, discharged from the army because of a wound received while on target practice, seeks employment with The Wheelers, a well-to-do family, with two children just approaching the boarding school age, who have gotten out of control of their nurse, Violet, a shy, demure little thing, who is the object of intense jealousy on the part of Mrs. Wheeler. When Clarence disclosed his war record to the family Mr. Wheeler immediately concludes that any man who has been able to drive a mule without swearing could surely take care of two children such as his.

Clarence is accordingly taken on as a sort of nurse for the two riotous capering youngsters, who have been giving their fond parents "the devil of a time," and immediately begins to show his versatility by doing just whatever he happens to be asked to do. This, of course, wins for him the everlasting, undying love of the children, whose idol he becomes, and the gratitude of a much harassed family, which, thanks to his cleverness, is given a little peace and quiet. Violet, the coy little nurse, does him the honor of falling in love with him, and, strange as it may seem, there is none of the sloppy sentiment which has become so necessary a part of most plays. Instead, there is the lively humor of youth, which is ever delightful.

Of the actors, Alfred Lunt takes first prize for his delightful characterization of Clarence, the discharged soldier, who turns out to be a distinguished botanist and etymologist who has been temporarily deprived of a professorship. It was a role that required extraordinary ability, and Mr. Lunt supplied what was needed. Helen Hayes, as the daughter who believed herself the ruler of the household, was delightful. Mary Boland gave the role of the distracted step-mother a touch of comedy that was a treat, and the role of the governess, coy, quiet and efficient, was exceedingly well played by Elsie Mackay, an Australian girl.

Taken all around, "Clarence" is far and away one of the best comedies of youth that has ever graced a Broadway stage. Tarkington has drawn characters that are so real and true to life, that it is with difficulty one realizes he has been watching a play. Especially in the first two acts is this true, for the action here is so fast and furious that you would believe yourself to be at home watching the antics of the children with a grown-up brother. The last two acts are quieter, but equally as humorous, and the wonderful acting of all concerned saves them from being a failure because of the contrast with the first two.

"FIRST IS LAST" A LIGHT COMEDY OF COLLEGE LIFE

"FIRST IS LAST"—A comedy in three acts, by Samuel Shipman and Percival Wilde. Presented by William Harris, Jr., at the Maxine Elliot Theatre, Wednesday evening, Sept. 17, 1919.

CAST.

Doug.....Hassard Short
Harvey.....Robert Strange
Lowell.....Franklyn Ardell
Phil.....Richard Dix
Steve.....Edward Robinson
Madge.....Phoebe Foster
Ethel.....Kathleen Comegys
Annabelle.....Mary Newcombe
Helen.....Elsie Bartlett
Selby.....James Kearney

"First Is Last," the combined work of Samuel Shipman and Percival Wilde, the former an industrious playwright, responsible for several conspicuous popular successes of the past year, is a three-act comedy of college life, somewhat awkward and preposterous in construction, having for its plot basis the ambitions and hopes of youth, and the disappointments sometimes realized in later years.

The new piece follows the adventures of five Columbia students, a poet, a banker, an engineer, a composer and a lawyer, who, together with four Barrard girls, on the night of commencement, agree to pool all their future successes and failures and divide three years later, according to a scale fixed by their presumptive earning capacities. Thus the play becomes somewhat preposterous as a picture of undergraduate life, and becomes more fantastic and considerably duller.

At the end of three years, it is the poet, who, having forsaken the muse, has accumulated a fortune as a garbage king. It is the two most boastful members of the fraternity who are now down and out. The engineer, who dreamed of bridges across the Atlantic, has become a chauffeur, and the youth who desired to emulate J. P. Morgan, is now a runner in a broker's office. And so on and so on—a play which even a well chosen company found difficult to make persuasive.

Shipman has done such excellent work and his "sense of the theatre" is so keen that it is difficult to believe that he helped to write "First Is Last," even though the program declared it to be so. Of course, the players struggling with such material could not be harshly judged. Hassard Short, although not suggestive of the college student character, played with his unflinching skill and intelligence. Phoebe Foster, Franklyn Ardell and James Kearney were effective.

HODGE IN NEW PLAY

William Hodge will be seen shortly in a new play called "The Guest of Honor," which will run in Boston after a tryout in Wilmington on September 29. The company supporting Hodge will be Jane Houston, Brigham Royce, Jennie LaMont, Scott Cooper, Catherine Brook, Charles W. Butler, Jane Miller, J. Albert Hall, Mariam McCauley, George Lund, David A. Leonard and Graham Lucas. The company is under the management of Lee Shubert. The Boston run will be at the Wilbur Theatre.

SARG'S PUPPETS IN NEW PLAYS

Toney Sarg's Marionettes presented a new program of puppetry for the second week of the four-week subscription series at the Provincetown Players Theatre, last Friday evening. "A Victorian Romance," "A Strange Dream" and "The Indian Snake Charmer," were the latest offerings of the puppets.

WILL REVIVE "TILLIE"

Marie Dressler is not satisfied to rest on her laurels, and so she will appear in a revival of "Tillie's Nightmare," which she first played in 1910. The show will open about October 15.

FEATURE FILM REPORTS

"LA BELLE RUSSE"

Fox. Five Reels.

Cast

La Belle Russe.....Theda Bara
Fleurette.....Theda Bara
Philip Sackton.....Warburton Gamble
Philip Sackton, Jr.....Marian Stewart
Sir James Sackton.....Robert Lee Keeling
Brand.....William B. Davidson
Lady Sackton.....Alice Wilson
Butler.....Robert Vivian

Story—Dramatic. Written as legitimate play by David Belasco. Adapted for screen and directed by Chas. J. Brabin. Featuring Theda Bara.

Remarks

"La Belle Russe" was produced some years ago on the legitimate stage by David Belasco. As we did not see it we cannot compare the film version with the legitimate offering. However, the screen play is one full of interest and suspense. And those are the two main essentials for a good picture.

Miss Bara plays two parts in the film. In one, she is a lovable wife, and in the other part she has her cigarette, rolling eyes, and original "vamp" movements.

The story concerns two sisters, one a notorious "vamp," La Belle Russe, and the other, Fleurette, who has married an English future lord. He is cut off for marrying her and then—No! you're wrong. She sticks by him and they take a flat.

The war then breaks out. He enlists, and becomes a great friend of his captain who tells him of La Belle Russe, and how she blighted his life. A battle then begins, and after it is over the husband, Philip Sackton, is reported missing. His mother, on getting the news, repents and sends for Fleurette, and the son which has been born to her. But she has moved and cannot be found.

Some time then passes, and at the end of the war Fleurette, who is ill, reads a personal ad in a newspaper pertaining to herself and her son. She sends her sister, La Belle Russe, to her mother-in-law, who inserted the advertisement, with her son. On arriving, La Belle Russe passes herself off as Fleurette and all is forgiven. The young son is made master of the house.

Meanwhile, Sackton and his captain have met in London. Sackton is discouraged at not finding his wife, and is about to kill himself. After talking to his captain, though, he decided to go home to his mother, and after all the greetings are over, recognizes La Belle Russe. In the midst of a fight which started over the captain's accusation, Fleurette enters and all is explained.

Box Office Value

One day.

JACK JOHNSON IN FILMS

A film company of Barcelona, Spain, has made a twelve-reel feature with Jack Johnson, ex-heavyweight champion of the world, as the hero. The picture, which has been shown all over Europe, is now being exploited here by C. B. Price and Company. Just how they will handle the picture is as yet uncertain.

STUDIO DESTROYED BY FIRE

The studio of the Alkire Films, Inc., which was to have been used by Sid Smith, in the making of Holly comedies, was destroyed by fire last week, being burnt to the ground. The comedies are now being made at the studios of the Bulls-Eye Comedy Company, which firm also releases them.

CAREWE FORMS OWN COMPANY

Edwin Carewe, for many years a director for Metro, has formed his own producing company, with Dolores Cassinelli as the star, himself as president, and Harry Cabane as treasurer. The pictures made by the firm will be released through Pathe, with whom Carewe has allied himself.

TO BUILD ANOTHER STRAND

Allentown, Pa., will be the home of another of the circuit of Strand theatres, according to a statement from Max Speigal. The theatre will be modelled after the Strand, Rivoli, and Rialto in New York. It will seat 2,000 on two floors. There will be a thirty-foot lobby.

DREW COMEDY FOR LOEW CIRCUIT

"A Sisterly Scheme," featuring John Cumberland in support of Mrs. Sidney Drew, has been booked for a tour of the Loew circuit.

"SOMEONE MUST PAY"

Graphic—Six Reels

Cast

Regina Taylor.....Gail Kane
Charles Bryant.....Edmund Breeze
Sylvia Adams.....Jackie Saunders
Marshall Taylor.....Jere Austin
Henry Taylor.....Jere Austin
Vivian Taylor.....Dorothy Arnold
Ivan Abramson has surpassed himself in "Someone Must Pay," the latest photoplay feature which he wrote and directed for the Graphic Film Corporation. Indeed it may be said that this is the best picture he has ever created in his interesting career.

For "Someone Must Pay" is a tense and gripping story told in such a smooth way that very few, if any, fictitious elements appear in the tale as it unfolds itself on the screen. There is nothing lurid about it—no false sex note struck to make more vivid the throbbing phase of life that the picture portrays. Just a good, strong story of hearts torn asunder through jealousy and misunderstanding. That's what "Someone Must Pay" sets out to tell, and the picture accomplishes its purpose in a manner that makes it a distinctive contribution to the art of motion picture production.

The story tells of a young couple who are living in wedded bliss and harmony together with their only child, Vivian, charmingly played by little Dorothy Arnold. An "African bachelor," convincingly played by Edmund Breeze, makes his appearance in their household, and the husband finding that the "bachelor" is taking what appears to be an undue interest in his wife, grows jealous, orders the bachelor from his home, and thus begins the series of jealous outpourings, reckless stock market speculation and extravagant living that ultimately tends to destroy their mutual happiness. Their misery is added to by the death of their child through sickness; the child having contracted a cold when the mother, through with her husband and leaving home for good, taking the child with her, is caught in a heavy rain storm.

All this leads to a climax that is nothing if not remarkable in point of dramatic effect on the story and also on the lives of the husband and wife. The climax comes at the psychological moment, and so interesting is the surprise element it carries that it would be unfair to tell at this time what it is all about. Hugh Thompson distinguished himself by his playing of the jealous husband, and Gail Kane, as the wife, while not entirely in her proper element, nevertheless struck a sincere dramatic note. Jackie Saunders, playing the role of a hoydenish friend of the family, acted easily, naturally and in an altogether delightful manner. Jere Austin did well with the part of a woman-hating playwright. The photograph was perfect; and the settings were appropriate, elaborate and beautiful. Indeed, this is a picture that many will pay to see.

Box Office Value.
Run.

OSSO SPEEDING UP COMEDIES

Every effort is being made by Boro Osso, general manager of Truart Pictures, Inc., to speed up the production of his comedies as he does not intend to make any releasing arrangements until a number of pictures have been completed. With a view of facilitating production, the company moved from Fort Lee to the larger and better equipped studios at Providence. The comedy that is now being filmed is "Show Your Cards," from an original story by Tommy Gray. The picture stars Minta Durfee (Mrs. Roscoe Arbuckle) and is being directed by Charles H. France. Among the others in the cast are Billy Quirk, who is returning to pictures after three years in vaudeville; Mary Andersen and Agnes Nielsen.

MAYFLOWER AFTER "TOPLITSKY"

The Mayflower Photoplay Corporation, it was learned last week, is negotiating through Alfred Beekman, of House, Grossman and Vorhaus, with Aaron Hoffman for the producing rights of the latter's Toplitsky's sayings which have attained a film vogue of considerable value during the last year.

The Mayflower corporation has offered to organize a subsidiary corporation for the special purpose of exploiting the sayings, Hoffman to receive 50 per cent. of the profits realized from the bookings. Up to Monday of this week Hoffman was still considering the offer.

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